

# EXCELSIOR

17



story and art by RIKDO KOSHI

EXCELSIOR '17

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RIKDO KOSHI

# EXCEL SAGA 17

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RIKDO KOSHI

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PARENTAL ADVISORY  
EXCEL SAGA is rated T+ for Older Teen  
and is recommended for ages 16 and up.  
This volume contains fantasy violence  
and mature situations.

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DON'T  
MAKE US  
PUT THE  
CUFFS ON  
YOU! OLD  
AND FRAIL AS  
YOU ARE,  
YOUR  
WRISTS  
WOULD  
SNAP...  
LIKE  
WITHERED  
TWIGS!

DR.  
KABAPU,  
WE'RE  
FROM THE  
DISTRICT  
ATTORNEY'S  
OFFICE!  
YOU'RE UNDER  
ARREST ON  
SUSPICION  
OF...TAX  
EVASION!



THIS  
IS JUST  
HOW THEY  
GOT AL  
CAPONE,  
OLD MAN!  
I SAW IT  
IN THAT  
MOVIE!

YOU'RE  
SUSPECTED  
OF  
EVADING  
HUNDREDS  
OF MILLIONS  
OF YEN IN  
INCOME  
TAXES! DID YOU  
REALLY  
THINK YOU  
COULD KEEP  
ON CHEATING  
FOREVER?

I  
n-  
n-  
need  
my  
lawyer...

HA! THAT'S  
WHAT  
THEY  
ALL SAY...  
EVEN THOSE  
LATER  
PROVED  
TO BE  
INNOCENT!

YOUD  
BETTER  
CONFESS  
EVERY-  
THING  
BEFORE  
IT'S  
TOO  
LATE!

WE'RE  
GOING  
TO THROW  
YOU TO THE  
WOLVES, OLD  
MAN! YOU'LL  
BE FRESH,  
RED MEAT--  
IN A  
COUNTRY  
THAT USUALLY  
ONLY GETS  
RICE!

THINK  
YOU'LL GET  
SYMPATHY?  
HA! THE PUBLIC  
LOVES IT WHEN  
THE RICH  
TAKE A  
FALL!

# MISSION 1 AIM FOR THE TOP!



I MEAN, HE LOOKED MORE LIFELESS THAN SENIOR HYATT DOES SOMETIMES. IT MUST BE A DISADVANTAGE FOR A POLITICIAN, RIGHT?

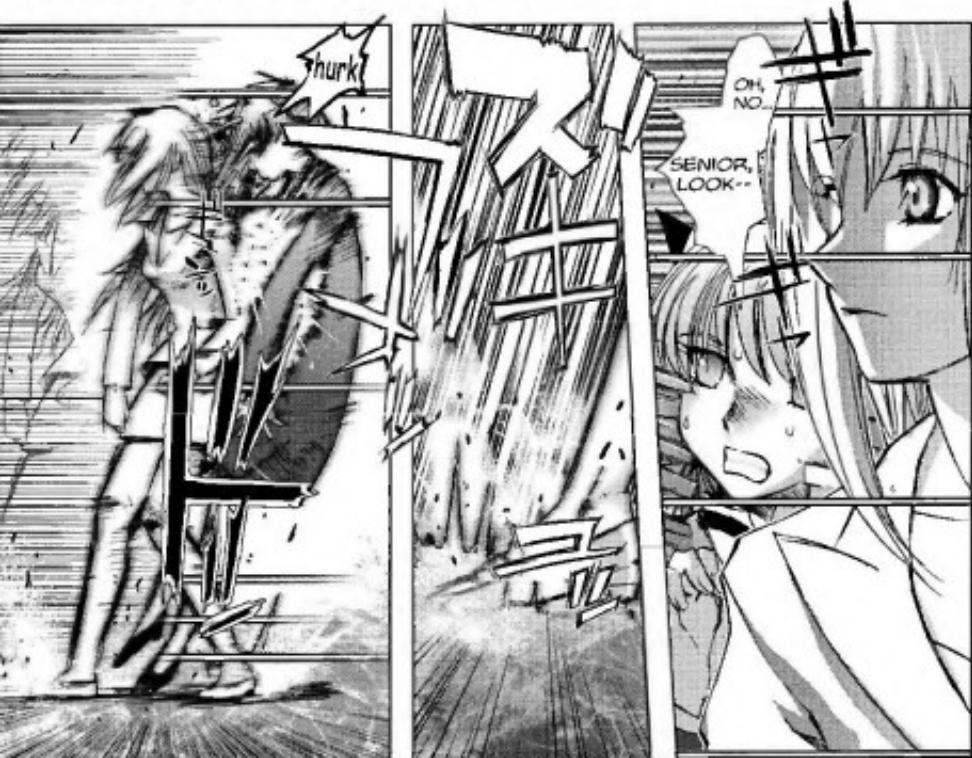
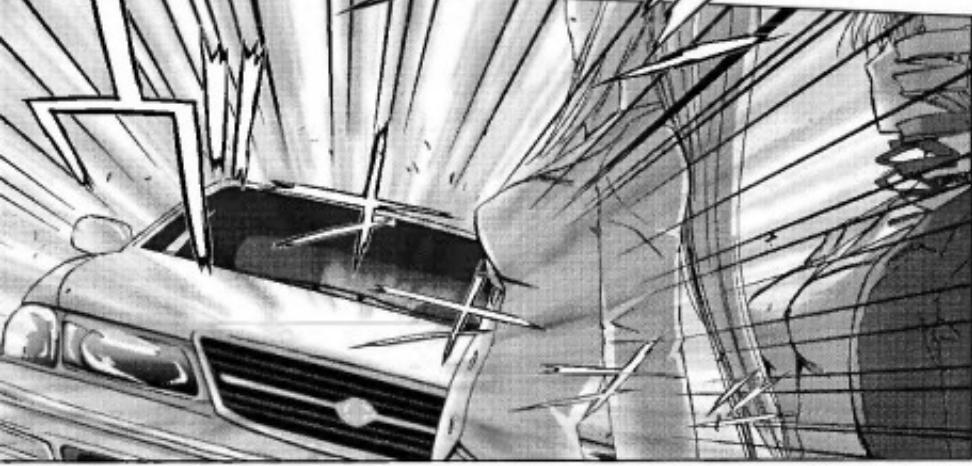
ALL RIGHT-- CHAIRMAN. ANYWAY, THE NEW MAYOR LOOKED PRETTY WEAK.

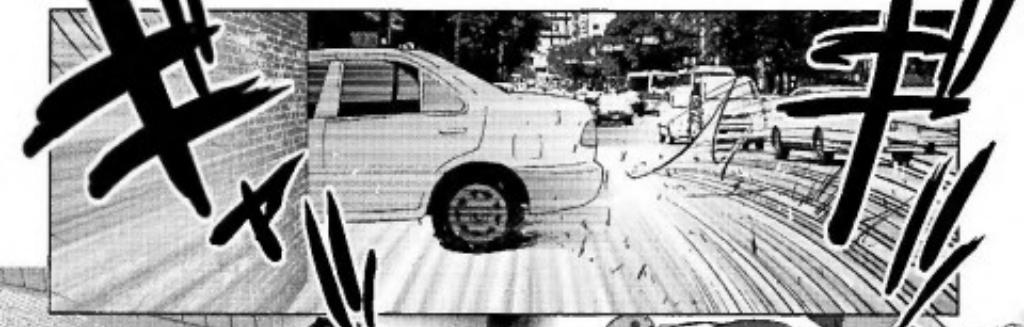
I HAVE NEVER LET DEATH HOLD ME BACK IN LIFE, MS. ELGALA.

I ALWAYS THOUGHT POLITICIANS WERE ALPHA-MALE TYPES, BUT THESE GUYS ARE CRUMBLY LIKE A BAGUETTE, AND SOFT AS BRIE.

ALL THE PUBLIC OFFICIALS WHO'VE VISITED THE CHAIRMAN RECENTLY HAVE LOOKED LIKE WIMPS.









EVEN THOUGH  
WE LIVE IN A CONDO  
WITH GREAT SECURITY  
AND A PERSONAL  
CHAUFFEUR,  
I, ELGALA, STILL  
FEEL UNSAFE  
FROM TIME  
TO TIME.

WHEN-  
EVER HE  
GOES OUT  
IN PUBLIC,  
I'M  
THERE TO  
PROTECT  
HIM.

WELL,  
AT THE  
RISK OF  
BEING  
VULNERABLE,  
I'VE BEEN  
ON THE  
ASS-END  
OF ENOUGH  
BEATINGS  
FROM YOU  
TO KNOW  
THAT YOU  
MAKE AN  
EXCELLENT  
BODY-  
GUARD.

I'M MORE  
CONCERNED  
ABOUT OUR  
LORD IL  
PALAZZO  
THAN US.  
IS HE BEING  
ADEQUATELY  
SHIELDED FROM  
ALL POTENTIAL  
DANGERS?

THE  
ESTAB-  
LISHED  
ORDER  
ALWAYS  
TRIES TO  
PRESERVE  
ITSELF.

ACTUALLY,  
IT'S JUST  
LIKE OLD  
TIMES.

YES,  
PRESIDENT  
EXCEL, WE'RE  
SURROUNDED  
BY ENEMIES  
BEAT  
ON OUR  
DESTRUC-  
TION.

IN  
ADDITION TO  
WHATEVER  
PHYSICAL  
DANGERS (I.E.,  
GETTING RUN  
OVER, SHOT, ETC.)  
WE MIGHT FACE,  
THERE'S ALSO  
THE CONSTANT  
THREAT OF  
HOSTILE  
TAKEOVERS.

BEING  
WITH YOU  
MAKES US  
FEEL VERY  
SAFE,  
PRESIDENT  
EXCEL. YES,  
WE COULDNT  
ASK FOR  
ANYTHING  
MORE  
REASSURING.

WE  
WILL,  
MA'AAM.

YOU  
NEED ONLY  
TAKE CARE  
FOR YOUR  
OWN SAFETY  
A LITTLE  
WHILE  
LONGER  
UNTIL THAT  
DAY, BE  
CAUTIOUS  
AND  
VIGILANT.

ONCE  
SOCIETY  
HAS BEEN  
SUCCESSFULLY  
TRANSFORMED,  
SUCH ELEMENTS  
WILL BE IN NO  
POSITION TO  
STAND IN THE  
WAY OF  
PROGRESS.





I DON'T  
WANT TO  
ATTRACT  
ATTENTION...

I SAID  
SECRET! STOP  
SCREAMING!  
LOW MOANS  
ARE  
ACCEPT-  
ABLE!

KARASAWA  
TODOME!

IF MY FISTS  
HAVE TAUGHT  
YOU ANYTHING  
TODAY, IT'S  
THAT THIS IS  
A SECRET  
MISSION!

...IF  
YOU'RE  
NOT  
STANDING  
OUT...?

OKAY...  
WILL YOU  
COME  
WITH  
ME...

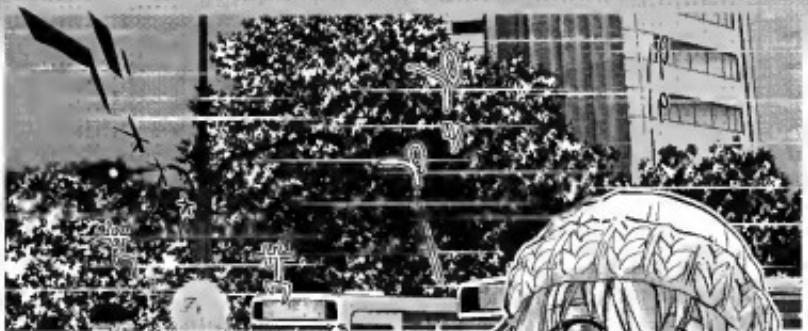
WELL,  
IF BY  
"NOT STANDING  
OUT," YOU  
MEAN, "SHOVE  
A WOOL CAP  
DOWN OVER  
HER HEAD,  
AND WRAP  
HER FACE IN  
A MUFFLER,"  
THEN YES  
INDEED!

SEE  
YOU  
LATER,  
PROFES-  
SOR!



ALL  
RIGHT!











# PRO-FESSOR !!!





I WAS  
ON  
MY WAY  
TO PAY  
A CALL  
ON THAT  
DECREPIT  
OLD  
GEEZER.

WHAT  
ARE  
YOU  
DOING  
HERE  
?!

PLEASE  
GET  
IN. TELL  
ME WHAT  
HAPPENED.

PRO...  
FES...  
SOR  
???

I  
SHOULDN'T  
HAVE  
TAKEN  
HER OUT.  
OH, IT'S  
ALL MY  
FAULT!

IT  
SOUNDS  
LIKE THE  
WORK OF  
PROFESSIONALS.  
I SEE.

BUT...  
BUT...  
IF WE  
CAN'T GO  
TO THE  
POLICE...  
HOW ARE WE  
EVER GOING  
TO FIND  
HER...?  
  
YOU  
HAVEN'T  
FIGURED  
OUT THE  
ANSWER?  
AH, YES--  
I DID WARN  
YOU AGAINST  
TRYING TO  
USE YOUR  
HEAD.

SHOULD I  
ATTEMPT  
TO  
EXPLAIN  
THAT I  
WASN'T  
JOKING?

OH,  
PROFESSOR!  
HOW CAN  
YOU JOKE  
AT A  
TIME  
LIKE  
THIS!

WELL,  
SHE DOES  
LOOKS LIKE  
THE KIND  
OF PERSON  
WHO  
WOULD BE  
TARGETED  
BY A  
KIDNAPPER.

B-BUT  
I DON'T  
UNDERSTAND--  
WHY  
WOULD THEY  
KIDNAP  
HER?

THE SAME WAY I FOUND YOU JUST NOW.  
I PLANTED TRANSMITTERS IN BOTH YOUR CLOTHES IN CASE OF EMERGENCIES.

...EVERY MOVE...

PROFESSOR, YOU'RE A GENIUS! WE'LL BE ABLE TO TRACK HER...

YES, YES, YES. I DON'T WANT MY MOTHER GETTING AFTER ME FOR LOSING HER.

WE ARE GOING TO RESCUE HER, RIGHT ??

HMM, IT SEEMS THEY'VE GOT HER IN AN ABANDONED BUILDING IN THE SUBURBS. HOW BORING. I HOPE IT ISN'T ONE OF THOSE TACKY DUNGEONS MIDDLE-CLASS SERIAL KILLERS BUILD.

UMLUM... I'M SORRY FOR REALIZING THIS, BUT YOU'RE INVADING MY PRIVACY.

THE GUYS WHO GRABBED HER WERE PRETTY SCARY LOOKIN'.

BUT—PROFESSOR, WON'T WE NEED HELP?

BESIDES, SHE'S TOO VALUABLE TO ME. IT WOULD BE STUPID TO LOSE HER LIKE THIS.

WHAT KIND OF A MAN DO YOU THINK YOU'VE BEEN WORKING FOR?

UMI...







HEY!  
WAKE  
UP!

HUH,  
WELL,  
YEAH,  
SHE  
DOES  
LOOK  
LIKE--

LOOK,  
MAN--  
LOOK  
AT THE  
PHOTO!

IF  
SHE  
WASN'T  
IN  
TROUBLE

WHAT  
ARE YOU  
TALKING  
ABOUT?!!  
I'M  
POSITIVE  
SHE'S  
IT!

AREN'T  
YOU  
EXCEL...  
PRESIDENT  
OF THE ILL  
CORPOR-  
ATION  
?!

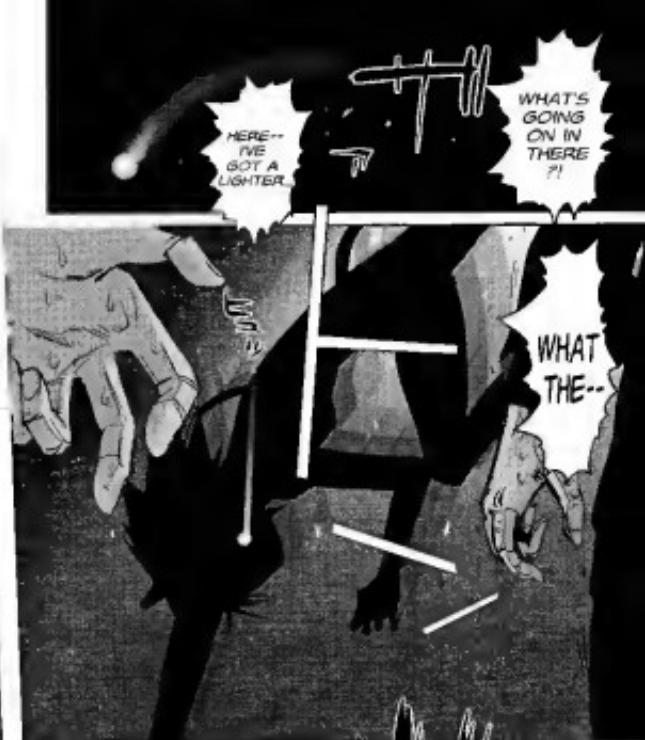
I  
CAN'T  
SEE  
IT--  
IT'S  
TOO  
FAST!

WHAT'S  
THAT  
?!

THE  
LIGHTS!

HUH  
?!

EXCE...















NOW I'M  
ABOUT TO  
SHOW YOU  
MY TAN LINES,  
AND YOU'RE  
GONNA SAY,  
HEY, MS.  
ELGALA,  
THAT'S WHERE  
JUST TAN  
LINES." BUT  
THEY'RE NOT  
THE BORDERS OF  
THE BOUND-  
LESS INFINITE.

SEE,  
THE SUN  
IS KIND OF  
LIKE THIS  
BLACK HOLE  
IN REVERSE,  
OKAY? AND  
WHEN YOU  
START TO  
PEEL, THE  
FLAKES SPELL  
OUT THIS  
MESSAGE  
FROM  
ANOTHER  
UNIVERSE.

About a  
week later,  
Elgala came  
down enough to  
realize she had  
been very, very  
foolish to take  
Senior Hyati's  
pain pills

EXCELSIOR

I  
WANT  
TO  
WORK.



TERIHA  
?

YOU'VE  
BEEN  
PROVIDING  
ME  
FOOD  
AND  
SHELTER.

I  
WANT  
TO EARN  
MONEY  
SO I  
CAN  
REPAY  
YOU.

WORK  
?

BUT  
YOU'VE  
BEEN  
HELPING  
ME WITH  
THE  
CLEANING  
AND  
LAUNDRY...



THOSE  
WHO  
DO  
NOT  
WORK  
SHALL  
NOT  
LIVE!

I  
KNOW...  
BUT...

SOME-  
HOW  
I FEEL  
UNEASY  
ABOUT  
NOT  
WORKING.

I MEAN...  
IT'S NOT  
SOMETHING  
YOU HAVE  
TO DO  
FOR ME...  
IT'S NOT  
MY  
HOUSE...

BUT  
...um,  
AUNT  
MINWA  
SAID  
YOU WERE  
WELCOME  
TO STAY  
HERE  
AS LONG  
AS YOU  
WANT.

I  
WONDER  
IF I  
CAN  
FIND A  
JOB.

NEVER  
MIND.  
ANYWAY

BESIDES  
WHAT  
?

BESIDES...

IF  
SHE  
WANTS  
TO  
GO OUT,  
FORCING  
HER TO  
STAY  
HOME MIGHT  
CREATE MORE  
STRESS FOR  
HER.  
THAT'S  
BAD.

UM,  
UM...

UM,  
OKAY,  
LET'S  
THINK.  
SHE'S  
WILLING TO  
GO OUTSIDE  
THE HOUSE  
TO WORK.  
THAT'S  
GOOD.



WHAT?!  
REALLY  
?!

TO PROTECT HER PRIVACY, SHE WAS IDENTIFIED IN SCIENTIFIC JOURNALS ONLY AS THE PERSONALITY ELEMENT ABDUCTION COMPULSIVE HOLOTYPE, OR PEACH.

...THAT CERTAIN TYPES OF PEOPLE ARE PARTICULARLY PRONE TO BEING ABDUCTED. THE THEORY\* IS NAMED FOR A EUROPEAN ARISTOCRAT IN WHICH THIS CONDITION WAS FIRST OBSERVED.

\* Warning:  
Theory non-existent

OH, I'll  
DO IT!  
PROFESSOR,  
YOU'RE SO  
SMART!

MY PROFESSIONAL ADVICE IS NOT TO LET HER WANDER OFF ON HER OWN. I ALSO ADVISE THAT YOU KEEP HER AWAY FROM EVIL TURTLE-LIKE BEINGS.

IT MAY BE, THAT PEOPLE SUCH AS HER HAVE A SUBCONSCIOUS, DESIRE TO BE ABDUCTED.

SHE LOOKS PERFECTLY NORMAL TO ME, THOUGH.

ER, YES.  
I SUSPECT THAT ALSO, oh, PARTIALLY EXPLAINS HER MEMORY LOSS.

WOW!  
TERIHA MUST HAVE THAT KIND OF PERSONALITY!



I'LL  
SEE  
YOU  
LATER,  
MASTER

WELCOME  
HOME,  
MASTER!

WELCOME  
HOME,  
MASTER!

RE-  
PEAT  
!

RE-  
PEAT  
!

MISSION 2  
EDUCATION

SERVICE!

I CAN'T  
SEE A  
DAMN  
THING.

TO SERVE OUR MASTERS IS NOT JUST OUR JOB... IT'S OUR PLE-A-A-A-A-SURE!

LEMMIE SEE... "WELCOME HOME" = "WELCOME TO THE SHOP."

"MASTER" = "CUSTOMER"

I'LL SEE YOU LATER, MASTER!

APPARENTLY A FAMOUS WRITER OWNS THE SHOP AND RUNS IT AS A SORT OF HOBBY.

I DON'T KNOW. IT'S JUST THEIR POLICY.

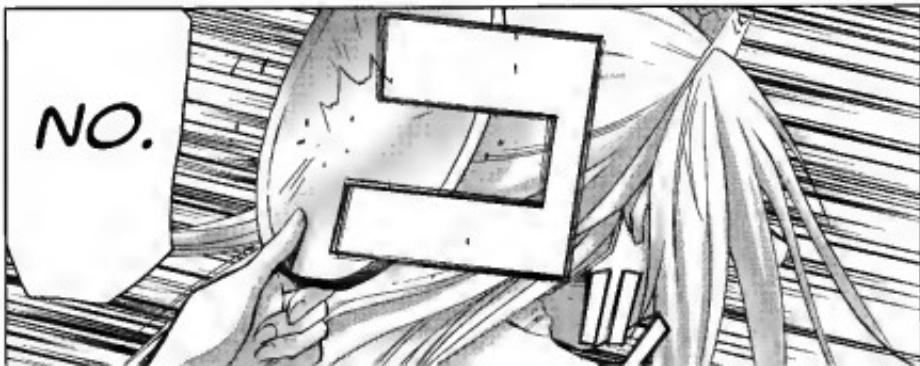
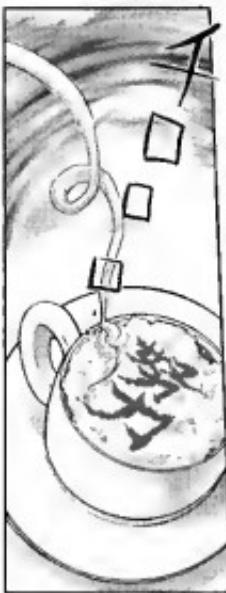
WHY?

...AND BECAUSE THEY PAY YOU 50 YEN MORE PER HOUR IF YOU WEAR GLASSES.

YES... BECAUSE THEY MAKE YOU LOOK LIKE A DIFFERENT PERSON...

YOU WANT ME TO WEAR THESE GLASSES?









I mean,  
welcome home,  
Master!

NO! Hi,  
Master!

ding-  
dong!

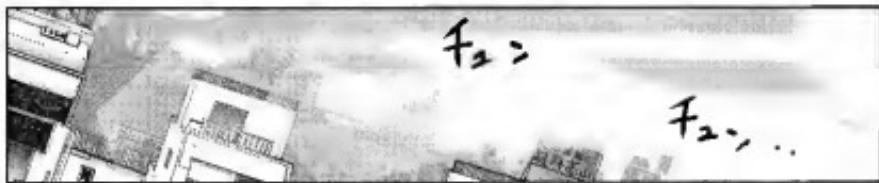
















IF I  
THOUGHT  
THERE  
WAS ANY  
WAY OF  
CHANGING  
THEIR MINDS...  
LI WOULD  
HAVE SERVED  
THEM WITH  
GRACE...

...BUT  
I'M  
HELPLESS.

WHAT?  
WAIT  
A  
MINUTE!

I'M  
GOING  
TO TALK  
TO  
THEM!

OH,  
THEY'RE  
BACK.

DO I  
LOOK SO  
MEAN AND  
HARD-  
HEARTED?

Would this role  
not be more  
appropriate for  
Senior Excel?

I,  
ELGALA,  
DON'T  
UNDERSTAND  
WHY THEY  
ALWAYS  
PUT ME IN  
CHARGE  
OF THESE  
EVICTIONS.



...DESTROY  
THIS  
BUILDING  
!

Maid Café

WELL'S

DO  
NOT...





THE CLOTHES SHE WAS WEARING MADE ME SOMEHOW FEEL NOSTALGIC.

WHAT WAS SENIOR--I MEAN, PRESIDENT EXCEL DOING HERE?



WE'LL JUST HAVE TO WORK IT OUT.

BUT I WONDER, IS IT TOO LATE TO TAKE THE BUILDING OFF THE LIST AT THIS POINT?



IT'S IMPORTANT TO BE CALM AND RELAXED ON OCCASION, ISN'T IT?

SO YOU ARE SAYING THAT THIS IS HOW THE PRESIDENT UNWINDS?

I'M SURE HER RESPONSIBILITIES AS PRESIDENT ARE EXTREMELY STRESSFUL.

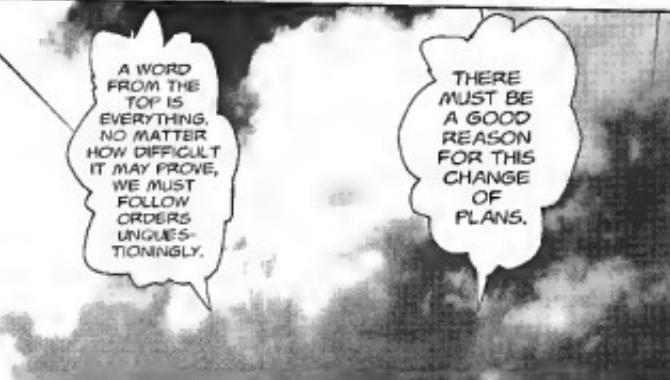
MAYBE SHE NEEDS TO DO SOMETHING COMPLETELY OUT OF CHARACTER FROM TIME TO TIME.



IT'S A PROUD ACROSS/ILL TRADITION.

A WORD FROM THE TOP IS EVERYTHING, NO MATTER HOW DIFFICULT IT MAY PROVE, WE MUST FOLLOW ORDERS UNQUESTIONINGLY.

THERE MUST BE A GOOD REASON FOR THIS CHANGE OF PLANS.









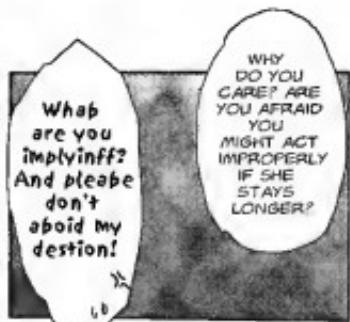


BY THE WAY, HOW IS THE PART-TIME ASSIGNMENT I GAVE YOU GOING?

WELL, YOU ONLY NEED A LITTLE TIME TO GET TO KNOW HER.

YOU TALK AS IF YOU'VE KNOWN HER A LONG TIME.







THIS  
MAKES  
MY HEART  
SO FULL.  
SO BIG  
AND  
SOFT...  
THERE'S  
ROOM  
FOR YOU  
ALL.





EXCELSIOR

Is this  
really  
part  
of our  
job  
?!?

HEY-Y-Y-Y-Y-Y!!!

...maybe  
you  
should  
have  
asked  
while  
we were  
on the  
ground!!!

Well....

Ah  
mean, a'  
course one's  
naturill  
instinct is t'  
gerroot a'  
a meetin'  
as soon as  
possible.

RIGHT.  
WHEN  
THEY TOLD  
US WE  
HAD TO  
REPLACE  
SOME  
LIGHT  
BULBS.

How  
mon, this  
illustreets  
th'  
importance  
o' askin'  
questions,  
like.

IF  
"PART  
OF OUR  
JOB" IS  
TO MAKE  
US  
MISERABLE,  
YES.

Whaaat?  
I can't  
hear  
you!

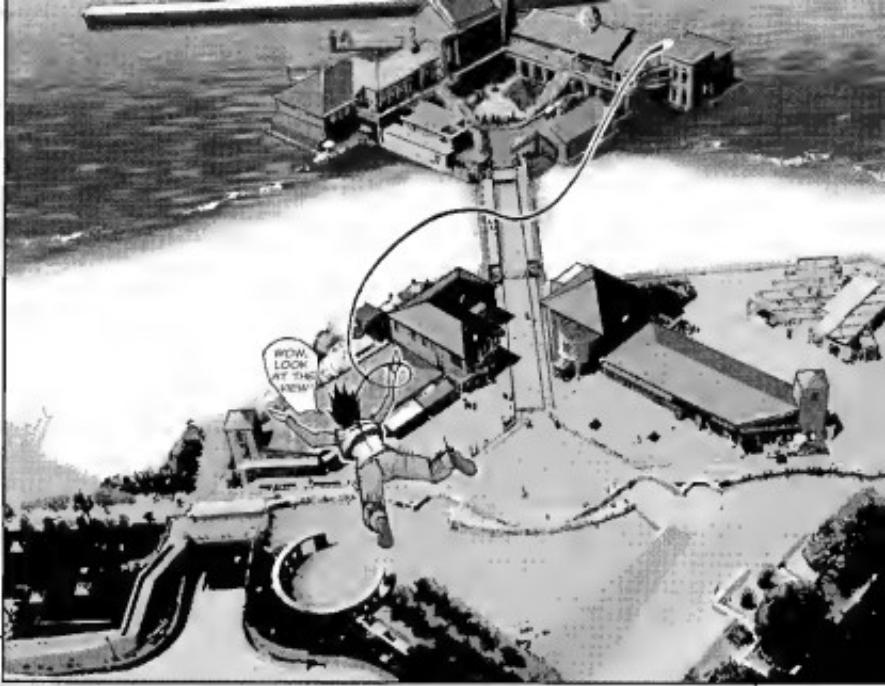
Do  
you guys  
know how  
tall this  
building  
is?

# MISSION 3 BORROWED THING

IF I  
RECALL  
CORRECTLY,  
IT'S 234  
METERS  
HIGH.

Fuk-  
Fuk-  
Fuk-  
Fukuoka's  
tallest. \







Sumtimes  
ah forget 'eez  
a machine,  
ye knaa.

HAVING  
HIM GO  
ABOUT HIS  
DAILY BUSINESS  
WEARING IT  
WOULD BE  
LIKE DOING  
YOUR GROCERY  
SHOPPING  
IN A TANK.

YES, I  
DID—with  
SEVERAL HUNDRED  
KILOS OF  
PROTECTIVE  
GEAR  
ATTACHED.

WHAT?  
DIDNT YOU  
AIR-DROP HIM  
FROM A  
HELICOPTER  
ONCE?







I DON'T KNOW WHY YOU ADDRESSED THE QUESTION TO ME IN PARTICULAR.



DO YOU WANT IWATA REPAIRED?



short  
WELL, IF IT'S YOU ASKING, THEN, HOW CAN I REFUSE?



BUT HE'S MY COLLEAGUE, AFTER ALL SO, ETHICALLY SPEAKING, YES, MY ANSWER WOULD BE THAT I WANT HIM TO BE REPAIRED.



BUT I CAN HEAR THE ETHICS IN YOUR VOICE.



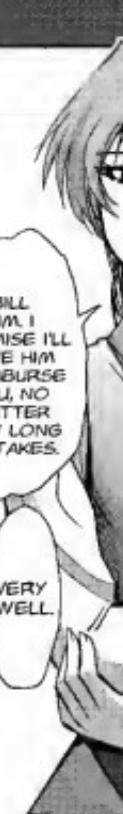
NOT EVEN A HAND-SHAKE ON THE DEAL.



BILL HIM. I PROMISE I'LL HAVE HIM REIMBURSE YOU. NO MATTER HOW LONG IT TAKES.



VERY WELL.



BUT THE PAYMENT IS DR. KABAPU'S RESPONSIBILITY.

MOST  
OF THE  
WEALTH  
MUST BE  
CONCEN-  
TRATED  
IN JUST  
A FEW  
HANDS.

Please  
don't

If only  
wu  
hed sum  
more  
money...

SENIOR  
HYATT...

LOOK  
WHAT  
MONEY  
BUYS!

...LOOK!

TRY  
GETTING  
IT  
FOR  
FREE.  
WHY,  
THEY'VE  
EVEN GOT  
DOCTORS  
ON  
MONEY  
NOW...

BUT  
CAN  
YOU  
BUY  
HEALTH?

YOU  
KNOW,  
SENIOR  
HYATT,  
I REALLY  
LIKE MONEY.  
I MEAN,  
I KNOW  
THAT'S NOT  
PROFOUND OR  
ANYTHING..  
HECK! WE  
ALL DO.  
BUT FOR ME,  
I THINK  
IT GOES  
MUCH MORE  
BEYOND  
THAT.

MONEY  
CAN'T BUY  
A DREAM...  
BUT IT CAN  
MAKE IT  
COME TRUE.



ICHIYO  
WROTE  
SOME  
NOVELS  
NOBODY  
READS!  
HER FIVE  
THOUSAND  
BILL PAYS  
FOR ALL  
MY  
NEEDS!

HIDEO  
NOGUCHI  
DISCOVERED  
THE CLAP!  
HIS THOUSAND  
YEN BILL PUT  
HIM IN THIS  
RAP!



TWO  
THOUSAND  
YEN IS THE  
SHURI GATE--  
IT WAS  
ONLY EVER  
SEEN AT  
THE GB!

TEN  
THOUSAND  
YEN IS MY BOY  
YUACHI--  
SPEND A  
BUNCH, BUY  
SOME NINA  
RICCI!!



OH,  
MS.  
ELGALA,  
YOU  
SHAKE  
IT LIKE A  
JAPANESE  
GIRL.

DEAD  
PRINCES  
AND PRIME  
MINISTERS/ON  
MY CASH WHERE  
I CAN REFER TO  
THEIR HONOR,  
RESPECT, AND  
PURCHASING  
POWER/WHAT  
THEY MADE  
IN A YEAR,  
I MAKE IN  
AN HOUR!

...AND IT  
WOULD TURN  
OUT IT  
WAS FULL  
OF CASH  
IN NEAT  
BUNDLES  
I PROMISED  
MYSELF  
THAT IF  
I WAS EVER  
RICH,

I ALWAYS  
THOUGHT  
IT WAS  
COOL  
IN THE  
MOVIES  
WHENEVER  
SOMEONE  
WOULD CARRY  
AROUND A  
SUITCASE...

TO  
THINK WE  
HAVE BEEN  
SO POOR.

THANK GOODNESS  
FOR THE INTERNET

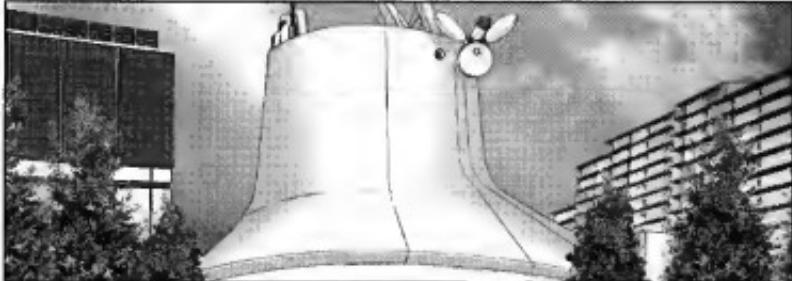
THE  
TERrible  
THING IS,  
WE'RE TOO  
BUSY TO  
ACTUALLY GO  
OUT AND  
SPEND ALL  
THE MONEY  
WE'RE MAKING  
THESE DAYS

I'D  
hff  
CARRY  
AROUND  
TWO  
SUITCASES.



NO--  
WHAT  
I LIKE  
IS TO  
DUMP  
THAT  
CASH  
INTO A  
BATHTUB.

ONLY I  
DON'T  
LIKE  
NEAT  
BUNDLES,  
SENIOR  
HYATT.







WHA...  
what  
?

IT'S  
A  
HEAD!

YOU  
MEAN  
MR.  
IWATA'S  
HEAD?

-1111-

I  
SAW  
IT ON  
THE  
FLOOR...  
TALKING...  
MOVING  
AROUND!

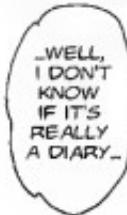
WH-  
WHAT'S  
WRONG,  
TERIHA?

A  
HEAD!  
A  
HUMAN  
HEAD!









NO,  
I DIDN'T  
WRITE  
ABOUT  
THAT...

OH,  
YOU  
SHOULDN'T  
WRITE  
ABOUT  
SUCH AN  
AWFUL  
EXPERI-  
ENCE  
IN YOUR  
DIARY...

...WHEN  
THOSE  
SCARY  
MEN  
KIDNAPPED  
ME...

...BUT I  
COULDN'T  
REMEMBER  
WHAT IT WAS  
ONCE MY  
FEVER  
SUBSIDED.

...I THOUGHT  
I HEARD THEM  
SAY SOMETHING  
THAT SEEMED  
VERY  
MEANINGFUL  
TO ME...

AREN'T  
YOU  
EXCEL...  
PRESIDENT  
OF THE ILL  
CORPOR-  
ATION  
!!

I  
UNDER-  
STAND,  
TERIHA.

OH...

SO I  
DECIDED  
TO WRITE  
DOWN  
ANYTHING  
THAT MIGHT  
HELP ME  
RECOVER MY  
MEMORIES.

I DIDN'T EVEN THINK ABOUT HOW YOU STILL DON'T KNOW WHO YOU ARE. I GUESS THAT CAN MAKE YOU PRETTY SCARED SOMETIMES.

I MEAN, FROM WHEN I FIRST FOUND YOU, AND I'VE GOTTEN SO USED TO HAVING YOU AROUND.

YOU KNOW... EXCEPT FOR THAT FEVER, YOU'VE RECOVERED PHYSICALLY.

BUT... TERIHA, REMEMBER THIS...

SHE'S A VERY STRONG PERSON. SHE MUST HAVE ONCE BEEN IN A POSITION OF AUTHORITY.

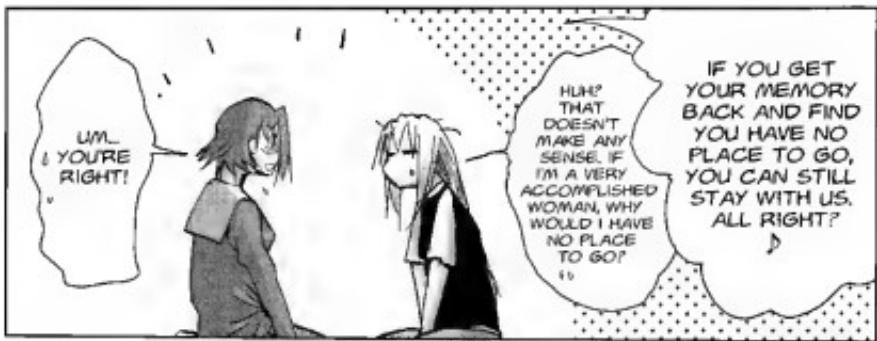
WELL, IT AINT SO BAD.

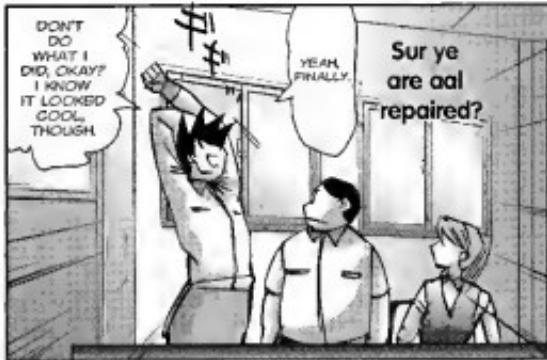
...I'M SURE THAT WHOEVER YOU ARE... YOU'RE A VERY ACCOMPLISHED WOMAN.

...AND THIS IS JUST A GUESS BUT...

WHOEVER YOU ARE, I'M ALWAYS ON YOUR SIDE.

...THANK YOU...





...Ye  
should  
really  
thank  
Matsuya,  
ye knaa...

WELL,  
YOU  
COULD  
DO  
SOME  
PART-  
TIME  
JOBS...

WAIT  
A SEC...  
I DON'T  
GET A  
SALARY  
ANYMORE,  
RIGHT?  
HOW AM I  
SUPPOSED  
TO PAY?



THIS  
IS ALL  
THE STUFF  
FROM OUR  
OLD  
OFFICE,  
RIGHT?

CHECKING  
MY  
ASSETS,  
MAN!

How,  
Iwata--  
what  
are ye  
deelin'?









NOT  
IRON.  
GOLD.

おお、おつ

Perhaps  
the' wuz  
deedin' it  
for t' mock  
us--packin'  
up wor  
gaarbage  
as a jerk.

JUDGING  
FROM THE  
OTHER ITEMS  
IN THE BOX,  
THEY MUST  
HAVE MISTAKEN  
THIS FOR RUBBISH  
AND SENT IT  
HERE.

OH, YOU  
MEAN  
WATANABE'S  
EX-  
GIRLFRIEND!

UNF YOU'LL  
RECALL THAT  
YOUR OLD  
APARTMENT BURNED  
DOWN. WE HAD A  
SALVAGE TEAM  
THAT WENT  
THROUGH IT,  
INCLUDING CHIHAYA  
AYASUGI'S ROOM...

BY  
SOME  
ILLEGITI-  
MATE  
METHOD,  
I ASSUME.

THE  
JOKE'S  
ON THEM  
NOW, I  
GUESS.  
BUT HOW  
DID YOU  
GET SUCH  
A THING IN  
THE FIRST  
PLACE?

MEANING HE COULDNT HAVE CARED LESS, RIGHT? AFTER ALL, SUCH A TINY SCRAP WAS HARDLY WORTH THE ATTENTION OF SO POWERFUL A MAN... BACK THEN.

PERHAPS HE FORGOT ABOUT IT...

WELL AS A SORT OF TEMPORARY MEASURE DR. KABAPU SAID HE WAS GOING TO HANDLE IT PROPERLY BUT...

ER... YES... IN ANY CASE, THIS GOLD INGOT WAS FOUND IN HER ROOM.

BUT... WAIT, MOMOCHI, THIS IS THE SAME BOX WE USED TO USE FOR ODDS AND ENDS. WHY PUT A BAR OF GOLD IN HERE?

HII  
HII  
TEN MILLION YEN ?!

WITH THE GOLD PRICES AT THAT TIME, IT WAS WORTH MORE THAN 10 MILLION YEN--

Erm... how much wuz not worth carin' about?

10,000,000...

Th' amount sounds familiar, like.

TEN MILLION YEN ?!





I canna help  
but note that  
were yu t' deliver  
sur merciless a  
beating t' a  
human, ye  
would be in  
prison for th' rest  
o' ya natural  
life.

MINE,  
DO YOU  
HEAR ME?  
MINE,  
MINE,  
MINE!

IT'S  
**MINE!**







ARE  
THERE  
ANY  
NOVELS--





# EXCEL...?!





EXCELSIOR



THAT'S  
RIGHT!  
WE ARE  
THE CITY  
ENVIRONMENTAL  
SECURITY  
ADMINISTRATION!

WE  
EXIST  
SOLELY  
FOR THE  
PEACE AND  
SAFETY OF OUR  
CITIZENS!

## MISSION 4

### THE MEANING OF THE MUSTACHE

LET US  
DO OUR  
BEST TO  
SERVE THE  
PUBLIC!

THIS IS IT...

NEVER MIND  
THE HOUR-  
GLASS.  
ANYONE GOT AN  
EGG TIMER?

They see  
a candle's  
last  
ways  
one last  
time 'fore  
it goes out.

I BOUGHT  
IT TO HELP  
US CARRY  
OUT OUR  
DAILY TASKS  
MORE  
EFFECTIVELY.

...THIS  
EQUIPMENT  
WASN'T  
HERE  
YESTER-  
DAY.



I THOUGHT  
WE WERE  
GOING TO  
USE THAT  
GOLD BAR  
TO REPAY  
IWATA'S  
DEBT...?

THE  
MONEY  
WILL  
PROVE A  
WELCOME  
SUPPLE-  
MENT TO OUR  
BUDGET.

I SOLD  
THE GOLD  
BAR THAT  
WE FOUND  
YESTERDAY.

it's  
brand  
new

YOU  
YOU  
BOUGHT  
IT? WITH  
WHAT  
FUNDS...?



WELL...  
DOES  
THIS MEAN  
WE'RE...  
HOW SHALL  
I PUT THIS...  
GOING  
BACK TO  
THE SAME  
KIND OF  
WORK AS  
BEFORE...?

It is  
sort of'  
predictable,  
like.

HMPH. SO  
DR. KABAPU  
PERKED UP  
BECAUSE  
HE GOT  
A LITTLE  
MONEY,  
EH?







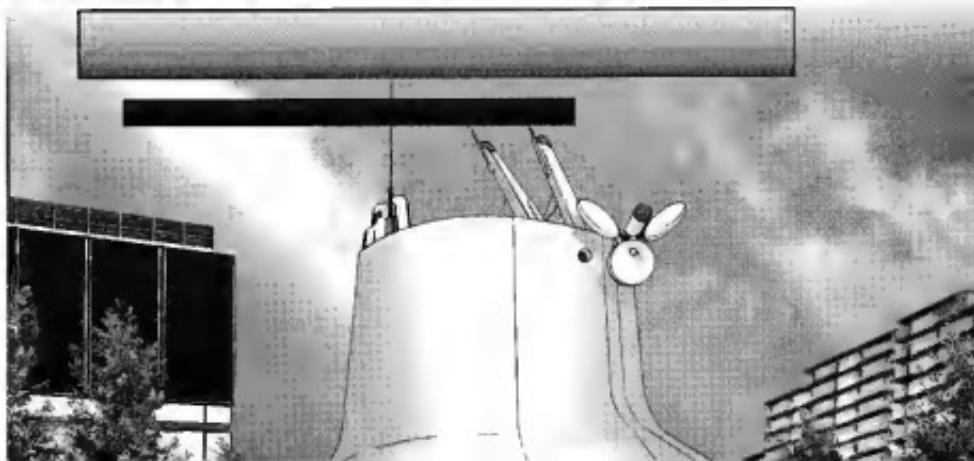




THEY  
ARE  
PRESENTLY  
INVOLVED WITH  
NEIGHBORHOOD  
CHARITY  
PROJECTS.



I  
SEE...







-I  
HUMBLY  
OFFER  
MYSELF  
TO  
YOU.

I HAD  
NO  
IDEA  
THAT I  
HAD A  
SENIOR.

DO I  
KNOW  
THESE  
GIRLS?

HAVE  
I MET  
THEM  
BEFORE  
?

HEARD  
?

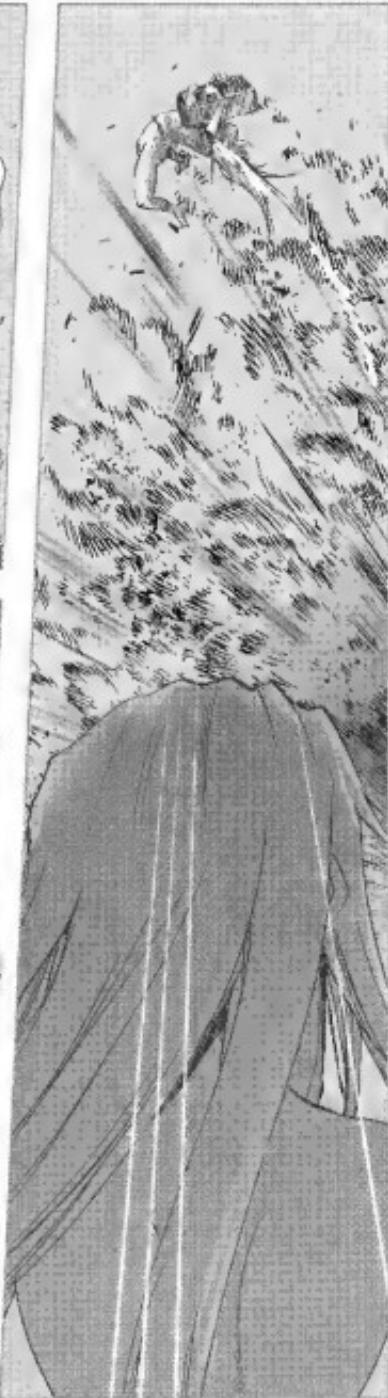
AH

NICE  
TO  
MEET  
YOU.









SQUEEZE  
OUT  
YOUR  
MEMORIES!

WHERE  
DID  
YOU GO?  
WHERE?

ELGALA!  
HOW  
DARE YOU  
WASTE  
MONEY  
LIKE  
THAT!?

WHO  
IS SHE?  
SHE'S  
SO  
LOUD...

DON'T  
PASS  
OUT  
ON THE  
STREET!

HYATT

...AND  
VIOLENT.

OH, BUT  
IT'S NOT  
JUST A DUTY  
THING WITH ME,  
SENIOR!  
I FEEL THE  
PERSONAL  
NEED TO  
LIVE!

I'M THE  
COM-  
MANDER--  
IT'S MY  
RESPON-  
SIBILITY  
TO LIVE!

SHE'S  
INTIMI-  
DATING...

...BUT...

DON'T  
SAY  
"CUT AND  
RUN!" SAY  
"TACTICAL  
REDEPLOY-  
MENT OF  
FORCES!"

...IT  
FEELS  
LIKE I'VE  
ALWAYS  
KNOWN  
HER.

...WHO  
WAS  
CLOSER  
TO ME  
THAN  
HER.

BUT  
I HAD  
SOME-  
ONE...





THERE  
IS NO  
SHANGRI-  
LA  
ANYWHERE.



UNFOR-  
TUNATELY,  
HOWEVER...  
THIS WORLD  
IS FULL OF  
DREAMERS.  
DO YOU  
UNDERSTAND  
WHAT I MEAN,  
MS. EX--

IT IS  
FOOLISH  
NOT TO  
HAVE A  
DREAM,  
BUT MAD  
TO HAVE  
ONLY A  
DREAM.



SO  
CONFIDENT  
YET  
GENTLE  
A VOICE...

A  
VOICE  
SO  
FAMILIAR...



PLEASE  
LET ME  
SEE  
YOUR  
FACE!

LET  
ME SEE  
YOUR  
FACE,  
SIR!

THIS  
WORLD  
IS...

...CORRUPT!





DON'T BE  
SCARED OF  
THEM. I KNOW  
THEY'RE  
IMPORTANT  
TO YOU.

UMI...

ONE DAY  
SOON YOU'LL  
GO BACK TO  
THOSE  
PEOPLE,  
TERIHA-  
SAN.

BUT  
ALL OF  
THEM  
FRIGHT-  
ENED  
ME.

MANY  
PEOPLE...  
TALKED  
TO ME  
IN MY  
DREAM.

WHEN  
YOU GO,  
I WANT  
YOU TO  
PROMISE  
ONE  
THING.

TERIHA,  
WHEN YOU  
GO BACK TO  
WHERE YOU  
REALLY BELONG,  
I'M GOING TO  
MISS YOU,  
BUT WE'LL  
STILL SEE  
EACH OTHER,  
RIGHT?

FORGET  
US.

PLEASE  
DON'T...

To  
R R R - X



...W-W-  
WOULD  
YOU CARE  
FOR SOME  
CHAMPAGNE...?

G-  
G-  
GOOD  
EVENING,  
EVERY-  
ONE...

う

る

あ







二二二二二二二

THE  
had  
IL  
PALAZZO  
I KNEW  
WOULD  
NEVER  
HAVE  
had  
ATTEMPTED  
SUCH A  
THING!

EVERY-  
ONE...  
I HAVE  
AN  
ANNOUNCE-  
MENT!

LET'S  
GET  
OUT OF  
HERE,  
QUICK.

NOW  
FIRMLY  
BELIEVE...

THAT  
IS  
CORRUPT

THAT  
IS  
CORRUPT

**WE ARE CORRUPT!!**



**AND...**



000  
THIS  
IS  
NEWS.  
??



BUT  
IL  
PALAZZO  
IS FAR  
MORE  
CORRUPT  
THAN I  
USED TO  
BE!

I  
DON'T  
CARE  
IF I  
HAVE TO  
DESTROY  
EVERYTHING  
I'VE  
BUILT...

...IF  
THAT'S  
WHAT  
IT TAKES  
TO ERASE  
WHAT  
HE HAS  
CREATED!



AND...  
WHY?







THIS...

GLOVES?!

...what  
?

or  
I'll  
kill  
you!

YOU  
GUYS  
STOP  
STARING  
AT ME!

...IS THE  
COSTUME  
WE  
USED  
TO  
WEAR!

IT'S  
NOT  
LIKE WE'RE  
GOING TO  
STARE AT  
OUR-  
SELVES.

Aye.  
That  
would be,  
porverted.

Ohhh....!



IT  
FELT  
JUST  
LIKE A BIG  
BUDGET  
MOVIE.  
DIDN'T  
IT...?

DR.  
KABAPU!  
I DEMAND  
AN EXPLA-  
NATION...

Had about  
lads, thez aren't  
quite th'same  
claz wu hev  
'fore. It's been  
improved, like.

I DON T  
KNOW  
I MEAN,  
DO I  
REALLY  
EVEN  
CARE  
ANYMORE?  
tch

WELL, IT  
CERTAINLY DID  
TAKE A BIG BUDGET.  
BUT AS YOU SEE,  
FIRST, YOUR  
CLOTHES ARE  
STRIPPED, AND  
THEN THE SUIT  
MAKES ITS WAY  
AROUND...TO SLOWLY  
COVER EACH  
CENTIMETER OF  
YOUR BODY.

...I  
HOPE  
YOU  
ENJOYED  
THE  
EXPERIENCE.

SHIOUJI  
!









Erm,  
how much  
could  
ye geroot  
o' them  
accounts?

THE GOLD BAR  
WAS THE KEY TO  
UNLOCKING THE HIDDEN  
FUNDS, BECAUSE IT  
REPRESENTED MONEY THAT  
CAN'T BE  
TRACED TO US.

HOWEVER,  
THE SITUATION  
TURNED OUT  
TO BE MUCH  
WORSE THAN I  
HAD ANTICIPATED.  
INVESTIGATORS  
KEPT WATCHING  
OUR ACTIVITIES.

Quite  
all right,  
sometimes  
you must  
deceive even  
your allies  
to keep an  
enemy in the  
dark.

I'M SORRY  
I KEPT  
THIS SECRET  
FROM YOU,  
SIR.

ペコ  
SMALL?  
IT WAS  
HUNDREDS  
OF MILLIONS  
OF YEN.

IT WAS  
CONSIDERABLE.  
WE HAD ONLY  
SURRENDERED  
A SMALL PART  
TO THE  
AUTHORITIES.

How  
could  
ye  
not  
knaa  
?

は  
は  
は  
は  
は  
は  
I HAD  
NO IDEA  
YOU HAD  
DONE THAT!  
YOU ARE  
INCREDIBLY  
RESOURCEFUL,  
MS. MOMOCHI!

YEAH, I'M  
BEGINNING  
TO WONDER  
IF...

...could  
it  
be...

Erm...

...DR.  
KABAPU  
IS JUST  
AN  
INCOMPE-  
TENT  
OLD  
GEEZER.

Another  
bottle  
of Dom  
Perignon

...WITHOUT  
HIS  
MONEY...

PARDON

WHO  
ARE  
YOU?

AND...

?

...THERE  
MAY  
BE EVEN  
MORE TO  
MOMOCHI  
THAN I  
THOUGHT  
THERE  
WAS.

N-  
NOTHING.



YES,  
THAT  
WOULD BE  
WONDERFUL,  
WOULDN'T  
IT?

WHAT A  
PITY IT'S  
JUST THE  
TWO OF US.  
IF ONLY LORD  
IL PALAZZO  
WERE TO  
EVER JOIN  
US ON THESE  
OCCASIONS!

A  
TOAST  
TO A  
HARD  
DAY'S  
WORK.







END MISSION 4

*Thank you so much for coming to see us the other day.*

*It was wonderful and really cheered everyone up.*

*We wish you all the best...*

BUT IT  
MADE  
THEM  
HAPPY,  
DIDN'T  
IT?



It meks us sick  
t' read this an'  
think it wuz  
just a cavaah  
for plantin'  
them things,  
like.

Debase  
me...



IT'S A  
THANK-YOU  
FROM A PERSON  
WE VISITED  
ON ONE OF OUR  
CHARITY  
EVENTS

NO, IT'S AD  
DRESSED  
TO ALL OF US



WHAT?  
DID SUMI-YOSHI  
RECEIVE  
A LOVE  
LETTER?



EXCELSIOR



WHO THE  
HELL DID  
THIS TO  
US?!

I'M  
SO  
ANGRY  
!

MS.  
ELGALA

# MISSION 5 OVERLOADED CITY



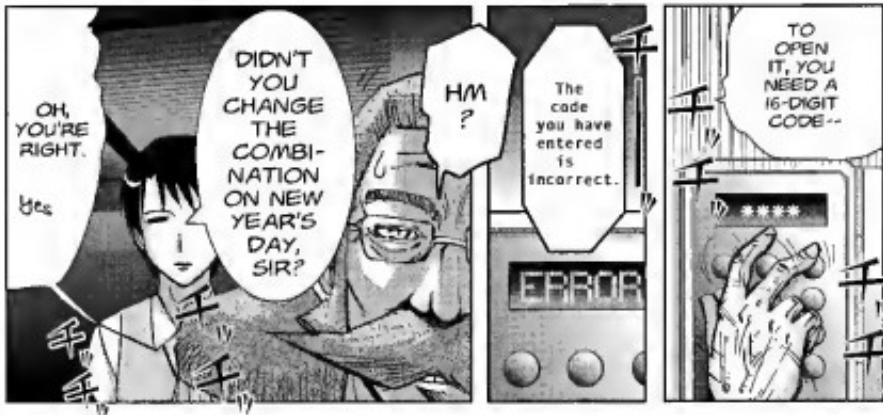
THIS IS A  
PHOTOGRAPH  
FROM A  
SURVEILLANCE  
CAMERA.

YES,  
CHAIRMAN.  
ITS ALMOST  
CERTAIN THEY  
CONTAINED  
THE BOMBS.















WELL,  
I'LL BE  
HAPPY  
TO HELP  
YOU, IF YOU  
FOLLOW MY  
INSTRUCTIONS.

I love  
being in  
control

LOUD  
AND  
CLEAR,  
HAVING  
A LITTLE  
TROUBLE?

TESTING,  
TESTING.  
CAN YOU  
HEAR  
ME?

IT'S  
AWFUL NOT  
TO HAVE  
ANY OTHER  
CHOICES BUT  
TO SEND  
THEM IN.





Thez  
more  
t ducts  
than ah  
could hav  
imagined.

IT  
ALSO  
HAS TO  
BE LARGE  
ENOUGH  
TO ALLOW  
ACCESS FOR  
MAINTENANCE.

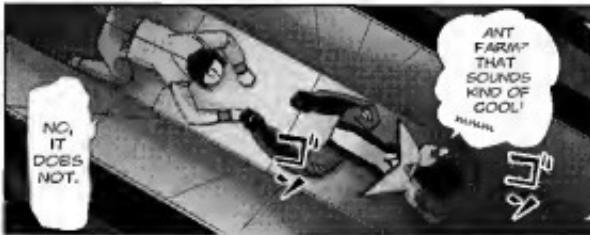
SINCE THE  
DUCT RUNS  
SUCH A LONG  
DISTANCE, ITS  
CROSS-SECTION  
HAS TO BE A  
CERTAIN SIZE  
TO MINIMIZE  
THE AIR  
RESISTANCE  
AND  
PRESSURE.

I THOUGHT  
DUCTS THIS  
BIG ONLY  
EXISTED IN SPY  
MOVIES. DOES IT  
REALLY HAVE TO  
BE THIS BIG?



YES,  
IT  
DOES  
HAVE  
TO BE  
THAT BIG,  
BECAUSE  
OF THE  
SIZE OF  
THE  
BASE.

I WAS  
THINKING  
ABOUT  
THAT  
TOO.



NO,  
IT  
DOES  
NOT.

ANT  
FARM?  
THAT  
SOUNDS  
KIND OF  
COOL!

BUT  
IF YOU  
WOULD  
LIKE THEM  
NARROWER,  
I CAN  
REDISEIGN  
THEM. SORT  
OF AN  
ANT FARM  
APPROACH,  
PERHAPS?

AN  
AIRFLOW  
ISSUE  
MIGHT  
PRESENT A  
QUESTION  
OF LIFE  
OR  
DEATH.



IT'LL  
BE  
JUST  
FINE,  
MY  
DEAR.

BY  
THE  
WAY, ARE  
YOU SURE  
YOU'RE  
PREPARED  
TO HELP  
US ON  
THIS WITH  
SUCH  
SHORT  
NOTICE?

WE'RE  
SAFE, THEN!

NEC  
NAT  
NET

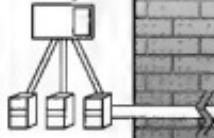


WELL I  
GUESS  
WE'LL  
JUST  
HAVE  
TO PUT  
WATA  
AND  
WATANABE'S  
SURVIVAL  
INTO THE  
HANDS  
OF  
FATE.



BUT KEEP  
CRAWLING,  
BOYS, AND  
CONNECT  
ONE OF THE  
BASE'S  
TERMINALS  
TO YOUR RELAY,  
AND I'LL GET  
IT OPEN IN  
TWO SHAKES  
OF A LAMB'S  
TAIL.

Secret Base  
Main System



Shouji's  
Lab



AT PRESENT,  
THE BASE IS  
COMPLETELY  
ISOLATED FROM  
THE OUTSIDE  
WORLD, SINCE  
ALL ITS  
TELECOMMUNI-  
CATION LINES  
ARE  
DISCONNECTED  
AS WELL.

DESIGNED HALF OF  
THE COMPUTER  
SYSTEM.

IT MAY  
SOUND  
SIMPLE, BUT  
BEAR IN  
MIND THE  
MAN  
EXPLAINING  
IT TO YOU...

IF THEY  
COULD  
GET IN  
THAT WAY,  
COULDN'T  
SOMEONE  
ELSE?

— 二 二 〇 〇

THERE'S  
A  
ROOM  
DOWN  
HERE...

THIS  
ONE?

AH,  
MR.  
IWATA,  
OPEN  
THAT  
PANEL  
THERE.

"HALF"  
?

WHAT,  
ARE  
THERE  
ARE A  
LOT OF  
SENSORS  
?

THIS  
IS  
GONNA  
BE  
TOUGH.

YOU WILL  
OBSERVE  
THE MOTION  
SENSORS.  
PLEASE  
TAKE CARE  
NOT TO  
TOUCH ANY  
OF THEM.

WHOAAAAAA!



ALL  
YOU  
HAVE TO  
DO IS  
WALK  
THE  
WAY I  
WALK!

I'VE  
GOT  
IT!

I'M  
SORRY,  
MORON,  
BUT I AM,  
AS THEY  
SAY, ONLY  
HUMAN.

CAN  
YOU BE  
MORE  
SPECIFIC  
THAN "A  
WHOLE  
BUNCH,  
LIKE,  
OVER  
THERE"  
??

YEAH,  
TOTALLY.  
A WHOLE  
BUNCH,  
LIKE,  
OVER  
THERE.

RIGHT.

OKAY,  
FIRST  
ONE.











WE  
WERE  
SO  
CLOSE...  
AND THEN  
THEY  
TRIGGERED  
IT!

THEY'RE  
SEALED IN!  
THEY'VE  
TRIGGERED  
THE  
ALARM!

YOU  
BIO-  
MECHANICAL  
BASTARD  
!!

NOT  
ME! THE  
WRAPPER  
TOUCHED  
IT!

IWATA!  
YOU DID  
TOUCH  
THE  
SENSOR,  
DIDN'T  
YOU?!

WHAT  
DID YOU  
JUST DO?!  
THE  
SYSTEM'S  
RAISED ITS  
ALERT  
LEVEL!

I'M THE  
SYSTEMS  
ADMINIS-  
TRATOR...  
EVEN WITH  
THE ALERT,  
IT SHOULDN'T  
DO THIS!!

Disconnection

日本語を削除しました。

OK CANCEL

CAUS

WHAT?  
IT'S  
BLOCKED  
OUT MY  
ACCESS  
ATTEMPT!

This facility will self-destruct in 180 seconds.

...WHAT?

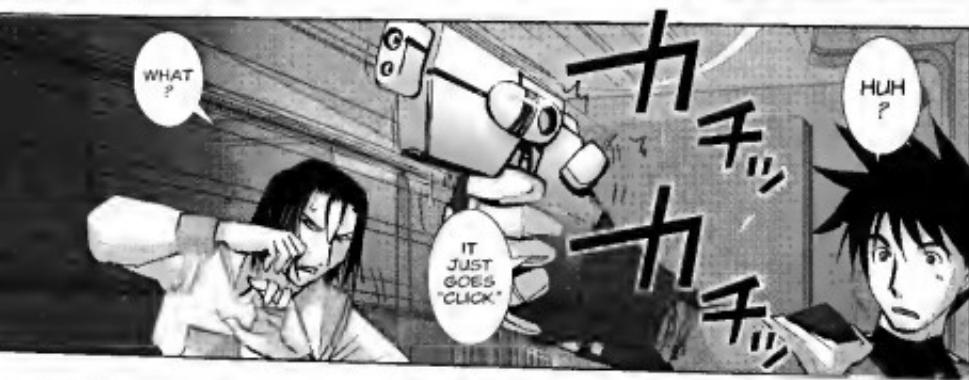
Attention. Self-destruct system has been activated. Attention. Self-destruct system has been activated.

AND NOW IT'S...

YOU HAVE TO  
EVACUATE  
IMMEDIATELY!

DID YOU GUYS HEAR THAT?

...WHAT?  
!!







I CANNOT DIE WITHOUT HEARING MISAKI TELL ME THAT SHE LOVES ME!

Death is more acceptable otherwise!



...Zero.



EH  
?

Connection Established  
Self-Destruct Cancelled  
Security Alert Cancelled

Ver. F3.08

Done





OH,  
PRO-  
FESSOR!

...?  
ナリ  
ナリ

NO.

...YOU  
LOOK  
UNHAPPY.  
DID  
SOMETHING  
GO  
WRONG?

MY  
SON  
NEVER  
MAKES A  
MISTAKE.

HOW  
LONG HAVE  
YOU BEEN  
HERE NOW,  
TERIHA?

ANYWAY,  
IT'S SO NICE  
TO HAVE  
ANOTHER YOUNG  
GIRL AROUND  
THE PLACE.

HERE.  
HAVE  
SOME OF  
MOMMY'S  
DELICIOUS  
PUDDING.

MY  
LITTLE  
BOY  
ALWAYS  
DOES A  
PERFECT  
JOB.

UM... WELL...









HOWEVER,  
IL PALAZZO  
IS TRYING TO  
MAKE IT HIS  
OWN.



...BY ANY MEANS NECESSARY!

THEREFORE,  
WE MUST  
PROTECT  
THE PEOPLE  
OF THIS  
TOWN FROM  
HIM...

AND IN ORDER TO FOIL IL PALAZZO, I...

...IT MUST BE CORRECTED!

WHEN THE PUBLIC IS MISGUIDED...

MUST OWN THIS TOWN.

PARDON?



I DON'T  
CARE IF  
PEOPLE  
CALL ME  
THE DEVIL  
HIMSELF!  
I'LL DO  
WHATEVER  
IT TAKES  
TO KEEP  
THIS CITY  
OUT OF  
THE EVIL  
HANDS OF  
IL PALAZZO!

DON'T  
WORRY,  
GUYS!

WE'RE  
STUCK  
WITH  
HIM...

Oh, no.

THAT'S  
THE  
KIND OF  
SACRIFICE  
A TRUE  
LEADER  
HAS TO  
MAKE!



THIS IS YET  
ANOTHER TYPE OF  
WORK I  
DIDN'T SIGN UP  
FOR.

I HOPE YOU'LL  
INSTALL  
AUTOMATED  
CLEANING  
DEVICES  
SOON.

I REGRET  
THAT AS  
A SECRET  
BASE, WE  
CAN'T HIRE  
A JANITOR

HM, THE  
PLACE IS  
A BIT DIRTY  
AFTER ALL  
THIS TIME.  
LET'S TIDY  
UP!



Dorty?  
This  
place  
is  
filthy.

DIDN'T THAT  
GEEZER KISS  
THE FLOOR  
EARLIER,  
THOUGH?

I hope it  
hurts him.  
sick.

YEAH  
LIKE,  
IN THE  
MOVIES,  
WHENEVER  
THEY HAVE  
THE BIG  
SCI-FI BASE,  
THEY NEVER  
SHOW YOU  
THE  
ROACHES



# **Excel Saga 17**

## **ORIGINAL JAPANESE PRODUCTION STAFF**

**STORY AND ART BY**  
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**RIKU KUMI**

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**YOSHIIYUKI FUDETANI**

(In Japanese alphabetical order. Honorary titles are omitted.)

**Special Thanks to ETC.**

# Guide to *Excel Saga* 17's Sound Effects!

3.1	—FX	ZA ZA ZA ZA [trudge, trudge]
3.1	—FX	AAAAA [moan]
3.1	—FX	ZA ZA ZA ZA [trudge, trudge]
3.2	—FX	BATAN [shutz]
3.2	—FX	FADEO [voom]
3.2	—FX	FADEO [voom]
3.3	—FX	FADIN [voom]
3.4	—FX	WAUWU [siren]
4.1	—FX	BON [beep]
4.1	—FX	DO DO DO DO DO [needle, needle]
4.2	—FX	PUAAAN [honking]
5.2	—FX	GACHA [click]
5.3	—FX	KA KA KA [clap, clap]
5.4	—FX	KON KON [knocking]
5.4	—FX	KA [clap]
5.5	—FX	KA KA KA [clap, clap]
8.4	—FX	PAAAAN [honking]
8.4	—FX	GOIN [rumbling from the street or subway]
8.5	—FX	GI [squeak]
7.1	—FX	GUOO [mumble]
7.2	—FX	VOOO [voom]
7.3	—FX	GW GW [squak, squeak]
7.4	—FX	ZURUU [whang]
7.4	—FX	VOO [voom]
7.5	—FX	GUUN [wind]
7.5	—FX	DO [beep]
8.1	—FX	GU [beep]
8.2	—FX	OOBAWII [cawing]
8.3	—FX	GI [squeaking]
8.3	—FX	GW [squeaking]
8.4	—FX	ZAWA ZAWA ZAWA [murmuring]
9.2	—FX	SHRU [rustle]
9.3	—FX	KI [glee]
8.5	—FX	PUU [sigh]
10.1	—FX	GACHA [click]
10.3	—FX	PUU [sigh]
11.2	—FX	ZAWA ZAWA ZAWA [murmuring]
11.2	—FX	PAUAAN [honking]
11.2	—FX	PUAN [honking]
13.3	—FX	BAN [pitter-patter]
14.2	—FX	PITA PITA [pitter-patter]
14.2	—FX	BATAN [shutz]
14.3	—FX	PPAPA [honking]
14.3	—FX	PUPPU [honking]
14.3	—FX	ZAWA ZAWA [murmuring]
14.3	—FX	BUDOO [voom]
14.4	—FX	GUU [rumbling of cars]
14.5	—FX	PAAAAN [honking]
15.1	—FX	TA [clomp]
15.1	—FX	GASA GASA [trudge, rustle]
15.2	—FX	GASA [rustle]
15.3	—FX	GUOO [mumble of cars]
15.4	—FX	BUKA BUKA [sense of bigginess]
15.5	—FX	SUDOO [voom]

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the VIZ Media edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order right-to-left.

Maybe you've got something you'd like to be printed in thin white lines against the inky depths of *Oubliette*. Why not send it in to us? At the rate this book comes out, sea mail will be fine, or even a frontier courier crawling upon the ground, dressed in buckskin and shot full of Comanche arrows.

*Oubliette* c/o *Excel Saga*

VIZ Media, LLC

P.O. Box 77064

San Francisco, CA 94107

27.3	—FX ZUKI [pounding pain]	16.2	—FX TA [dashing]
27.4	—FX ZUKIN [pounding pain]	16.4	—FX SHURU [rustle]
28.1	—FX ZA [dashing]	16.4	—FX BASA [rustle]
28.2	—FX ZA [rustle]	17.4	—FX KI [squeaking of a brake]
28.2	—FX YUDU [staggering]	17.4	—FX BUJU [voom]
28.3	—FX HENA HENA [slumping]	17.5	—FX TA [staggering]
28.2	—FX SU [a swift move]	17.6	—FX PUPIUPHOU [ring tone]
30.1	—FX KURA KURA [feeling dizzy]	18.1	—FX PI [click]
30.2	—FX HASHI [grubbing tight]	18.1	—FX PU [paaf]
30.2	—FX KURA [shuddering]	18.1	—FX GO [bang/bust noise]
30.3	—FX OO [thud]	18.3	—FX OHO OHO OHO [panicking]
30.3	—FX HAA HAA [pawing]	19.1	—FX OH OH OH OH [panicking]
31.5	—FX ZA [rustle]	18.1	—Uni/FX AWAKA [slurred speech]
31.4	—FX BURU BURU [shivering]	19.1	—FX ZAA [pawing min]
31.5	—FX BATAN [shut]	19.3	—FX HIOKU HIKKU [hic, hic]
32.1	—FX SOOO [voom]	18.4	—FX KI [screaming]
32.1	—FX DORUN [engine starting up]	19.8	—FX GUSU [sobbing]
32.2	—FX ZUKIN [pounding pain]	20.1	—FX GYU [squeaking of a brake]
32.3	—FX ZUKIN ZUKIN [pounding pain]	20.2	—FX GATA [thunk]
32.3	—FX HAA HAA [pawing]	20.3	—FX OOO [voom]
32.4	—FX RII [high]	20.4	—FX GOOO [vooom]
32.4	—FX JABA [jingling]	20.6	—FX OOO [voom]
33.1	—FX KYU [clicking]	21.1	—FX KIRA [glare]
33.1	—FX UFURU [rapping]	21.3	—FX OOO [voom]
33.1	—FX SHURU [rustle]	21.5	—FX GOO [voom]
33.1	—FX REURARARA [singing]	21.7	—FX OOOOO [vooom]
35.1	—FX SOOO [voom]	22.1	—FX PURUHURU [raging]
36.2	—FX PORSURI [mumbling]	22.3	—FX CHA [click]
36.1	—FX HO HO HO HO [laughing]	22.3	—FX IRA [getting irritated]
36.2	—FX OO OO OO [trembling]	22.4	—FX BACCHA [click]
37.1	—FX ANA ANA [panicking]	23.5	—FX GASHAN [klang]
37.2	—FX SISHI [squawk]	24.1	—FX OOO [howling]
37.5	—FX RII [high]	24.2	—FX KARAN [clank]
37.6	—FX TON TON TON [trapping]	24.3	—FX DATAN [clang]
36.1	—FX BAAN [tade]	24.3	—FX BATAN [bang]
38.3	—FX RII [high]	24.4	—FX GAN GAN GAN [bang, bang]
38.4	—FX ZAN [ba-dah]	24.4	—FX MOOSU MOOSU [wriggling]
41.6	—FX ZA ZA ZA [trotting]	24.4	—FX BATAN [bang]
42.2	—FX KATA KATA [chattering]	24.6	—FX BOTU [clang]
42.3	—FX ZA [rustle]	24.6	—FX BATA BABA [paper scutter]
42.4	—FX TERU TERU TERU [trickling]	25.1	—FX BATAN [bang]
42.4	—FX ZURU [sliding]	25.3	—FX GASA [rustle]
42.5	—FX CHIRORORO [trickling]	25.3	—FX MOOSU [wriggling]
42.8	—FX KO [slonk]	25.6	—FX FU [light going off]
43.1	—FX ZURU [sliding]	25.7	—FX DOKA [whack]
43.1	—FX KURA [glaring]	25.7	—FX OOSA [thud]
43.2	—FX GON GON GON [whack, whack]	25.7	—FX GO [bam]
43.3	—FX KARAN KORON [bell ringing]	25.7	—FX BASU [snack]
43.3	—FX BRABR [zap]	28.1	—FX ZAA [whir]
44.1	—FX MURA [being annoyed]	29.2	—FX TON [lending]
44.2	—FX ZA [dashing]	29.2	—FX HYU [zap]
44.5	—FX KARAN KORON [bell ringing]	29.3	—FX DOKA [whack]
45.1	—FX KA [clap]	29.3	—FX GA [hang]
45.4	—FX GASHA POSHA [crushing]	29.3	—FX DOKIN [bone breaking]
45.4	—Uni/FX SUMIMASEEN [I'm sorry!]	29.4	—FX DOSA [thud]
45.5	—FX DOOM [bang]	29.4	—FX OOSA [thud]
45.5	—FX UWAHAA [screaming]	29.5	—FX TO [handing]
45.5	—FX HI [screaming]	29.1	—FX HYU [zap]

611	—FX	GISHI [squaking]		45.5	—FX	PANNIN [crushing]	
612	—FX	GISHI [creak]		45.5	—FX	JUU [sizing]	
613	—FX	MISHI MISHI [creak, creak]		45.5	—FX	KYAA [screaming]	
613	—FX	GIRI [creak]		46.1	—FX	SATAN [dark]	
613	—FX	PUTSU PUTSU [gasping]		46.2	—FX	GERA [glare]	
614	—FX	ZUSHI [weighing or heavily]		46.2	—FX	PISHI [straightening up the spine]	
614	—FX	PUTSU PUTSU [gasping]		46.3	—FX	ZAWA ZAWA ZAWA [buzz, buzz]	
62.2	—FX	GYUU [squeezing]		47.2	—FX	GIN [glare]	
62.3	—FX	GEHO GEHO [coughing]		48.1	—FX	GI GI [creak, creak]	
63.1	—FX	HORO [being touched]		49.2	—FX	HAA [hah]	
63.4	—FX	BYNYULLU [squeezing hard]		49.2	—FX	MDR [muscle tensing]	
63.4	—FX	GYUU [pinching hard]		49.3	—FX	OOGO [whack]	
63.5	—FX	POOSU [throwing away]		49.4	—FX	GU [click]	
63.5	—FX	BA [bam]		49.5	—FX	KYAA [screaming]	
64.1	—FX	GYUU [squeezing]		49.2	—FX	CHUN CHUN [chirp, chirp]	
64.1	—FX	GASHI [grabbing]		49.3	—FX	SU [standing straight]	
64.3	—FX	GISHI [grabbing]		49.3	—FX	KYU [twitching]	
64.2	—FX	BUN BUN [swinging]		49.4	—FX	SATAN [dark]	
64.2	Terha/FX	MU [muffled cry]		50.1	—FX	GOGOGOGO [wheezing]	
64.2	Terha/FX	MU [muffled cry]		50.1	—FX	GATA [klank]	
64.2	—FX	KYUU [squeezing]		50.4	—FX	BUWA [breaking into tears]	
64.2	—FX	HARA HARA [hair pulling down]		50.4	—FX	GASHI [grabbing hard]	
64.3	—FX	SUTA SUTA SUTA [walking briskly]		50.4	—FX	GOTO GOTO [dropping]	
67.1	—FX	BYOOD [howling]		50.4	—FX	GIRI [squeezing]	
67.2	—FX	GOWA [howling]		51.1	—FX	GOGO [squeezing hard]	
67.3	—FX	BYOO BYOO [howling]		61.2	—FX	ZU ZU ZU [wobbling]	
67.4	—FX	HYUU [howling]		51.3	—FX	GO GO GO GO [rambling]	
68.1	—FX	BABA BABA [blooping]		51.3	—FX	SIKU [gasping]	
68.2	—FX	GOOO [howling]		51.4	—FX	SATAN GATA [klank, klank]	
68.3	—FX	GOOGOGOGO [rambling]		51.5	—FX	KOTSU KOTSU KOTSU [clap, clap]	
68.4	—FX	HYUU [howling]		62.1	—FX	TA [clashing]	
68.5	—FX	OOO [howling]		62.2	—FX	ZU ZU ZU [wobbling]	
68.1	—FX	GOOO [howling]		62.3	—FX	FAMMA [honking]	
68.3	—FX	KAN KAN KAN [klop, klop]		62.3	—FX	GUOOO [vroom]	
68.2	—FX	GU [howling]		62.4	—FX	OOH [ooh]	
69.4	—FX	BYOOOO [howling]		63.3	—FX	GO GO GO [pulsing]	
69.5	—FX	OOO [howling]		63.3	—FX	Ehaha/FX, IN ["hee-ho"]	
69.6	—FX	OO [howling]		63.4	—FX	PE [tossing]	
70.3	—FX	HAA [oigh]		63.5	—FX	ZA [stopping]	
70.3	—FX	GENNARI [being disgusted]		65.3	—FX	KOKU [nodding]	
71.1	—FX	HYUU [howling]		65.3	—FX	SIKU [gasping]	
72.2	—FX	GATA [klank]		65.4	—FX	TA [clashing]	
72.2	—FX	TSUI [pushing]		57.1	—FX	HAA HAA [panting]	
72.3	—FX	IFURU [chuckle]		57.2	—FX	ZUKIN [trembling]	
72.3	—FX	GERA [glare]		57.2	—FX	HAA [gasping]	
73.1	—FX	ZA [zam]		57.4	—FX	HAA [gasping]	
73.2	—FX	PURU PURU PURU [shivering]		57.4	—FX	FETA [slamming]	
73.3	—FX	IYA IYA [no, no]		58.2	—FX	GAN [te-eh]	
73.5	—FX	SU [soft move]		58.3	—FX	FEKO [needling]	
74.3	—FX	KO [cliff-hopped]		58.4	—FX	FUUMAN [honking]	
74.3	—FX	FU FU [slapping]		59.1	—FX	KAA KAA [eww ewing]	
74.5	—FX	GARA [rents]		59.5	—FX	WHOOON [dog barking]	
74.6	—FX	BATAN [short]		60.1	—FX	HIRA HIRA [flapping]	
75.3	—FX	KORA KIRA KIRA [giggling]		60.2	—FX	OOSU [thud]	
75.3	—FX	OOH [ooh]		60.2	—FX	TEPKU [bora cracking]	
76.4	—FX	KORA KIRA [twinkle, twinkle]		60.2	—FX	GATA [klank]	
77.1	—FX	OGAAA [ooh-ooh]		60.4	—FX	ZURU [sliding]	
77.2	—FX	ZARA CHIKYA BARA [link, link]		60.4	—FX	GU GU GU [agh, ouch]	

90.5	—FX	GOZO [tumble]	77.3	—FX	HYUU [ghew]
90.5	—FX	ZUSHI [feeling heavy]	77.4	—FX	DOSUMU [thud]
91.1	—FX	ZUSSHIRI [being very heavy]	78.1	—FX	GOKURI [gulp]
91.2	—FX	GOTO [thud]	78.1	—FX	DODODODO [tumble]
91.4	—FX	GOSH GOSH [uh, uh]	78.2	—FX	RUACHICHICHI [ouch, ouch]
91.5	—FX	KIRA [plum]	78.2	—FX	AAAAA [screeching]
91.8	—FX	GATA [kneek]	79.1	—FX	PADA PATA [pitter-patter]
91.7	—FX	SU [moving quickly and quietly]	79.1	—FX	GOTO [thunk]
92.1	—FX	KYU KYU KYU [uh, uh]	79.2	—FX	BOSO BOSO [murmuring]
92.3	—FX	BUTSU BUTSU [murmuring]	79.3	—FX	BOZO BOZO BOZO [mutter, mutter]
92.4	—FX	BATAN [bang]	79.4	—FX	SHUKA [sliding open]
92.7	—FX	KOKU [nodding]	80.1	—FX	BUU [whir]
93.1	—FX	KA [whoosh]	80.1	—FX	GORO GORON [rolling]
93.1	—FX	OOO [clawed]	80.1	—FX	HYU [zig]
93.3	—FX	POW [cracking]	80.1	—FX	BUU BUU [whir, whir]
93.3	—FX	PNG [cracking]	80.2	—FX	HETA [slamming]
94.3	—FX	BIKUNI [snap]	80.2	—FX	SHU [rustle]
94.3	—FX	PIKIN [snap]	80.3	—FX	GAKU GAKU [shiver, shiver]
94.5	—FX	YURAAA [wobbling]	80.3	—FX	KEKO KEKO [tremble, tremble]
94.5	—FX	GOKURI [gulp]	80.5	—FX	PINPOON [door bell ringing]
95.1	—FX	OO [snack]	80.8	—FX	PADA PATA PADA PADA [guitar-pitter]
95.1	—FX	KOKO [whooee]	81.1	—FX	GASSHI [grinding very hard]
95.1	—FX	OOOOOOOOOO [rumbling]	81.2	—FX	GAKU GAKU GAKU [trembling]
95.1	—FX	PIKKUNI [shining]	81.3	—FX	GUI GUI [pushing]
95.1	—FX	WAHHOO [yakoo]	82.1	—FX	SHURI [rustle]
95.2	—FX	DA [dashing]	82.2	—FX	KA KA [clap, clap]
97.1	—FX	GOKON [snack]	82.3	—FX	KA KA [clap, clap]
97.1	—FX	SASU [whick]	83.4	—FX	KOKU KOKU [wobbling]
97.1	—FX	MEN [yaking face a kendo tem]	83.5	—FX	HO [pew]
87.2	—FX	BOD BOD [boeing]	83.5	—FX	KASHA KASHA [rustle, rustle]
87.2	—FX	OOO [whoos]	83.5	—FX	KEKYYKYA [screching]
99.1	—FX	KOKI KOKI [scrubbing]	84.2	—FX	JA [shoving]
99.5	—FX	POPU [poof]	84.2	—FX	BAM [bang]
99.1	—FX	PWBARARA [flipping through]	84.3	—FX	FUU [issing]
99.3	—FX	BABA [peeling up abruptly]	84.3	—FX	GYU [holding tight]
99.4	—FX	OOKUNI [heart beating fast]	84.4	—FX	GYU [holding tight]
99.8	—FX	SU [moving quickly]	86.2	—FX	MOKU MOKU [munching]
99.8	—FX	ZUKI [soothing pain]	86.3	—FX	KACHA [thunk]
100.2	—FX	ZUKI [soothing pain]	96.5	—FX	SU [moving quickly]
103.2	—FX	DOYA DOYA [muttering]	97.2	—FX	AHAHARA [laughing]
103.3	—FX	BORI BORI [crunch, crunch]	97.2	—FX	KA KA [clap, clap]
103.3	—FX	PIRORIN [ring tone of computer game]	97.3	—FX	KA KA KA [clap, clap]
103.4	—FX	GARA [battle]	97.3	—FX	FUU [igh]
103.5	—FX	BAN [bang]	97.5	—FX	ZAZAAN [splash]
104.1	—FX	TERA TERA [shining]	87.5	—FX	BAN [bang]
104.1	—FX	NHKA [smiling]	88.1	—FX	HA HA HA [laughing]
104.1	—FX	PIKAAA [glowing]	88.2	—FX	GNG [spasik]
105.1	—FX	BAA [spreading arms]	88.3	—FX	GATA [knak]
105.2	—FX	JUJI [sizzleg]	88.4	—FX	KI [clenchies]
105.2	—FX	BOD [clicks]	88.4	—FX	BI [clenching]
105.3	—FX	FUU [poof]	95.3	—FX	KA KA KA [clap, clap]
105.5	—FX	GOON [ta-din]	89.4	—FX	HYDI POI HYDI POI [tossing]
106.4	—FX	PI [spreading out palm]	89.5	—FX	DOSA DOSA [thud, thud]
107.1	—FX	MUHAHAAA [laughing]	90.1	—FX	KI [gives]
107.2	—FX	ZU ZU ZU ZU [rumbling]	90.2	—FX	FUU [umph]
107.3	—FX	U [choking]	90.3	—FX	KAPA [click open]
107.4	—FX	AHAAA [laughing]	90.4	—FX	GOSO GOSO [tumbling]
107.4	—FX	KYA KYA [cackling]			

128.4	—FX	SHABO [chug]	108.1	—FX	KWA KWA [cackling]
128.4	—FX	FUWA [huff]	108.1	—FX	FAAAAN [ta-da]
128.4	—FX	FUU [gluey]	108.1	—FX	WAAA [cheering]
128.5	—FX	SHABO [chug]	108.1	—FX	HA HA HA HA HA [laughing]
128.5	—FX	FUSHI [pooft]	108.2	—FX	PAPA [hooting]
128.5	—FX	HAA [hah]	108.2	—FX	PUAAAN [honking]
128.5	—FX	SHABO [chug]	108.5	—FX	KI [squawk]
128.8	—FX	HAA [hah]	110.1	—FX	GATA [klaus]
128.8	—FX	JUSSHU [splash]	110.1	—FX	FUU [agh]
128.8	—FX	HA [hah]	110.3	—FX	FUAAAN [hooting]
130.1	—FX	SHABO SHAHD [chug, chug]	111.2	—FX	SUU [zzz]
130.1	—FX	JWAA [sweating]	111.3	—FX	KISHI [squawk]
130.1	—FX	HA [hah]	111.3	—FX	KOSO [rustle]
130.1	—FX	HA [hah]	111.4	—FX	ZUKI [throb]
130.2	—FX	GUGUGU [clenching]	112.1	—FX	ZA [rustle]
130.3	—FX	FUPYU [splash]	112.4	—FX	JARA [jigging]
130.3	—FX	JUPO [chug]	113.4	—FX	TO [landing]
130.3	—FX	JAPU JAPU JAPU [chug, chug, chug]	114.4	—FX	FAA [blushing with happiness]
131.1	—FX	SHU SHU SHU [wheeeh, wheeeh]	115.1	—FX	ZU ZU ZU [rambling]
131.1	—FX	HA HA HA HA [laughing]	115.2	—FX	PIHAA [puff]
131.3	—FX	KU [glare]	115.3	—FX	GAHAHA [laughing out loud]
131.3	—FX	HAA HAA HAA HAA [panting]	115.5	—FX	JARI [scrunch]
131.3	—FX	SUSU [soot]	116.1	—FX	EIKU [gasping]
131.3	—FX	BUNWAA [whoosh]	116.2	—FX	CHI CHI [click, click]
132.3	—FX	OGA [whore]	116.2	—FX	JIRI JIRI [trawling back]
132.1	—FX	OCN [bang]	116.3	—FX	OA [dashing]
132.1	—FX	OCN [bang]	116.5	—FX	EIKU [gasping]
133.1	—FX	ODOKON [bang]	116.5	—FX	ZUBAN [explosion]
133.1-132.1	—FX	SHUPRAN [splash]	117.2	—FX	GGOGOGO [rambling]
136.1	—FX	OO [whir]	117.3	—FX	OCN [bang]
136.1	—FX	NMUHABA [laughing]	117.3	—FX	ODKAN [whim]
136.1	—FX	OBBOBODO [squeak]	118.3	—FX	OA [dashing]
137.1	—FX	HA HA HA [laughing]	118.1	—FX	GHU GHU [squeezing]
137.1	—FX	OOO [whir]	120.3	—FX	SASA [rustle]
140.1	—FX	KA [dog]	123.1	—FX	CHA [click]
140.1	—FX	SUTA SUTA [walking briskly]	123.2	—FX	GASHI [grabbing hard]
140.2	—FX	KA [chomp]	123.5	—FX	KACHA [click]
140.2	—FX	BASHI [cracking]	124.2	—FX	SU [rustle]
140.3	—FX	BASHI [cracking]	124.3	—FX	KYU [squeeze]
140.3	—FX	BUN [booz]	124.5	—FX	FUDOO [hooting]
140.3	—FX	BASHI BASHI [cracking]	124.5	—FX	PUAAAN [hooting]
141.3	—FX	BAAN [bang]	125.2	—FX	WUNIN [whim]
141.3	—FX	BAA [whim]	125.3	—FX	OHIN [ring]
141.3	—FX	WITAA [panicking]	125.4	—FX	ZURAA [ta-de]
141.3	—FX	BUD [whim]	126.1	—FX	FURU FURU FURU FURU [trembling]
141.2	—FX	BA [whim]	127.1	—FX	WAWA [wew]
141.2	—FX	KUH [whim]	126.1	—FX	JUPPO [chug]
141.3	—FX	KIN KIKIN [kick, kick]	128.2	—FX	KAKU [bone cracking]
141.3	—FX	BASHI [cracking]	128.2	—FX	POKO [bone cracking]
141.3	—FX	GGOGOGO [piping]	128.3	—FX	POKO [bone cracking]
141.3	—FX	NNNN [gurgling]	128.3	—FX	POKSHI [bone cracking]
141.4	—FX	GEUUU [burping]	128.4	—FX	JAPU [chug]
142.1	—FX	SHUU [whoosh]	128.4	—FX	POKSHI [bone cracking]
142.2	—FX	BASHI BASHI [crackle, crackle]	128.4	—FX	SHABO SHABO SHABO SHABO SHABO [chug, chug]
142.3	—FX	BARI BARI [crackling]	128.2	—FX	SHABO SHABO [chug, chug]
142.3-143.1	—FX	HYUUU [whim]	128.2	—FX	KURI [rolling]
143.1	—FX	BARI [crackle]	128.3	—FX	API [swish]
143.2	—FX	OOO [whir]	128.3	—FX	OFU [swish]

161.2	—FX	BATA [click]	143.2	—FX	KIN KIN KIN KIN [glowing]
161.3	—FX	PINU [twisting]	143.2	—FX	FUBAA [sign]
161.4	—FX	KUU [twisting]	143.3	—FX	KIN [whir]
161.4	—FX	BUKUDU [gasping]	144.1	—FX	BASHU [whim]
161.7	—FX	ODOU OOKI OOKI [heart beating fast]	144.2	—FX	HYUU [whim]
161.7	—FX	BURU [shivering]	144.3	—FX	FUDDO [chhi!]
162.1	—FX	OOGOON [ka-boos]	144.3	—FX	BURU BURU [shivering]
162.2	—FX	SARAN [ding]	145.1	—FX	KI [glo]
162.2	—FX	SARA BARA BARA [snapping]	145.2	—FX	POA [bler]
162.2	—FX	GOSOO [tutting]	145.3	—FX	RASA [rustle]
162.3	—FX	FUHANA [laughing]	145.3	—FX	BAA [ta-da]
162.3	—FX	GASHAN GASHA [cheep, ding]	146.1	—FX	MERI [which]
163.1	—FX	TEJ [yell]	146.1	—FX	FU FU FU [chuckling]
163.2	—FX	KAPA [click]	146.2	—FX	WAII [cheering]
163.2	—FX	SUTA SUTA [stomping]	146.3	—FX	CHI [tet]
163.3	—FX	CHI CHI CHI CHI [click, click]	146.3	—FX	IO [glo]
163.3	—FX	CHI [beep]	146.4	—FX	DON [zoom]
163.4	—FX	CHI CHI CHI CHI [click, click]	146.4	—FX	PUHA [poof]
163.5	—FX	CHI [beep]	147.1	—FX	GEHANAHANA [cocking]
163.6	—FX	BURU [polage]	147.1	—FX	HAHAMAHAMAHAM [laughing]
164.1	—FX	OO [cracking]	147.2	—FX	DASHI [grabbing]
164.2	—FX	PUBUAPU [splashing]	147.3	—FX	KISHI [squark]
164.3	—FX	FURA FURA [staggering]	147.3	—FX	KYU [squawk]
164.3	—FX	BUN BUN [swishing]	147.4	—FX	FU FU FU [chuckling]
164.3	—FX	PI [peep]	147.4	—FX	KYU [cheating]
165.1	—FX	POTA POTA [dripping]	148.3	—FX	BOHO [hem]
165.3	—FX	BOTO BOTO [dripping]	148.3	—FX	PUI [turning away abruptly]
165.4	—FX	MUUN [hiss]	148.5	—FX	HAA [high]
165.5	—FX	JII [cuckling]	149.1	—FX	FUN [haugh]
165.5	—FX	BACH BACH [crackling]	149.2	—FX	KA [clip]
165.6	—FX	GAPAN [whack]	149.3	—FX	KA [clip]
166.1	—FX	BAN [blast]	150.3	—FX	PERO [bowing]
166.1	—FX	GOSO [wiggle]	150.3	—FX	UMU [hiss]
166.5	—FX	ZUZAZAZA [nudle, nuzzle]	150.4	—FX	KUWAN [claws]
167.1	—FX	CHI [click]	150.4	—FX	HA HA HA HA HA [laughing]
167.2	—FX	KACHI [click]	151.4	—FX	PSAAA [honking]
167.4	—FX	GUN [bang]	152.2	—FX	DOON [boos]
167.4	—FX	KAPUDU [pink]	152.2	—FX	KARA KARA [gaping]
167.4	—FX	GISHI [squawk]	152.3	—FX	BUUUU [poof]
167.6	—FX	GISHI [squawk]	152.3	—FX	DOON [boos]
167.6	—FX	JAKI JAKI JAKI [tramp, tramp]	153.1	—FX	BATA [blank]
167.6	—FX	GISHI [squawk]	153.2	—FX	HA [gasping]
168.1	—FX	BAKON SAN KAKO [cheep, ding]	153.3	—FX	DA [dashing]
168.1	—FX	GAPU [plunk]	153.3	—FX	POTO BOTO POTO [dripping]
168.1	—FX	SUPU [plunk]	153.4	—FX	UUUU [siree]
168.2	—FX	GUCHIN [bang]	153.4	—FX	PEEPOO PEEPBOO PEEPBOO [siren]
168.2	—FX	BAN [blast]	154.1	—FX	UUUU [siree]
168.2	—FX	BARAN RON [ding, clow]	154.1	—FX	PEEPOO PEEPBOO [siree]
168.2	—FX	FUU [sigh]	154.1	—FX	UUUU [siree]
168.1	—FX	KON KON [knocking]	154.1	—FX	FAOW [hawking]
168.3	—FX	DOSO DOSO [wriggle, wiggle]	154.3	—FX	TORURU [phone ringing]
170.2	—FX	GOTON [deak]	154.3	—FX	TORURU TORURU TORURURU [phone ringing]
170.3	—FX	NYU [barking out]	157.5	—FX	GIRI [grunting]
170.4	—FX	UUN [whir]	157.5	—FX	BASA [rustle]
170.5	—FX	GI [scream]	158.1	—FX	MUKI [hiss]
170.5	—FX	KAKON [blast]	158.1	—FX	BIRI BARI BARI [screaming up]
170.5	—FX	SURU [rustle]	160.1	—FX	PERA [Bop]
170.5	—FX	CHOI CHOI [pointing]	160.2	—FX	PURU PURU [shaking]

# oubliette

## Your Excel Saga bonus section!

180.8	—FX	GAGON [blank]
180.8	—FX	PA [post]
180.9	—FX	GON GON [bang, bang]
181.0	—FX	GOGON [bang]
181.1	—FX	DA [dashing]
181.2	—FX	WAHARAHANA [laughing]
182.1	—FX	BUTSU BUTSU [hummer, hummer]
182.2	—FX	SU [rustle]
182.2	—FX	PETA PETA [pitter-patter]
182.3	—FX	GATA [blank]
182.4	—FX	PAKU [munch]
183.2	—FX	SHKU [gasping]
183.4	—FX	PERO [licking]
183.5	—FX	GOROGOROGORO [rolling]
184.1	—FX	GURUGORO [rolling]
184.2	—FX	GORODORO [rolling]
184.3	—FX	CHUUU [kissing]
184.4	—FX	GARAHIA [hug/hug]
185.1	—FX	FUMARAHANA [brushing]
185.2	—FX	OORO OORO [creaky]
185.3	—FX	MUKA MUKA MUKA [fume, fume]
185.4	—FX	FUU [sigh]
186.2	—FX	KIRI KIRI [turning]
187.1	—FX	GASA [blank]
187.2	—FX	GI [clenching]
187.3	—FX	PORORI [letting a secret slip]
188.1	—FX	NIKAA [snirk]
188.2	—FX	WAHARAHANA [laughing]
188.2	—FX	PACHI PACHI PACHI [clapping]
188.1	—FX	FUMARAHANA [brushing]
188.1	—FX	KIRI KIRI KIRI [sharp pain]

Welcome back to *Oubliette*, where we keep the microfiche tradition alive in the digital age. This is your editor coming at you with manga and fun, and if you're not careful, you may learn something before it's done.

13.1: In traditional karate, the idea is to train and focus so as to be able to kill or incapacitate the enemy with a single blow, be it a punch, strike, or kick. Such a decisive blow is known as a *todome*. Since we saw in Vol. 10, page 158 that Excel, at least in imaginary stories (the regular *Excel Saga* is, of course, a documentary) knows the same Dempsey Roll used as a trademark by "George" Morikawa in *Hajime no Ippo*, my theory is that the Karasawa Tadome referenced here is named for Takuzo Karasawa, who got K.O.'d in Vol. 63 of *Hajime no Ippo* because his strategy was based on waiting for a Dempsey Roll that never came. Well, that's my theory, anyway. It's probably completely wrong and instead based on some video game I know nothing about (see 38.1).

23.6: According to translator Yoko Sawada, it's an old Japanese saying that weirdos tend to come out in the springtime, and if you'll remember, Excel expressed similar sentiments to Hyott way back in Vol. 04, page 29, panel 5.

171.2	—FX	RUFUN [chime]
171.2	—FX	ODON [bang]
171.4	—FX	SORO SORO [walking slowly]
171.4	—FX	GUISO [wiggle]
171.5	—FX	GASHA GASHA [klang, clang]
171.6	—FX	GOCHA GOCHA [hang, clang]
172.1	—FX	KASA KASA KASA [rustle, rustle]
172.1	—FX	KYUI KYUI KYUI [whirr, whirr]
172.5	—FX	SADHA SADHA [click, clank]
173.1	—FX	FII [peep]
173.2	—FX	GATA [blank]
173.2	—FX	FUU [sigh]
173.2	—FX	KORI KORI [crunch, crunch]
173.3	—FX	PORI PORI PORI [crunch, crunch]
173.4	—FX	ZORI ZORI [crunch, crunch]
173.5	—FX	KASA [rustle]
173.5	—FX	FUGA [ah]
173.5	—FX	GASA [rustle]
173.6	—FX	I [start of a sneeze]
173.7	—FX	ZURU [soot]
173.7	—FX	FUWA [flap]
174.1	—FX	ZIZUZU [soot]
174.1	—FX	HRAA [flap]
174.3	—FX	CHRI [holler]
174.6	—FX	SHIN [silence]
174.8	—FX	KASA [rustle]
174.7	—FX	CHI [tut]
174.7	—FX	BURURURU [mmms]
174.8	—FX	HO [ocean]
175.1	—FX	DAN [bang]
176.1	—FX	BI [alarm]
176.1	—FX	BAN BAN [bang, bang]
176.2	—FX	HAA [sigh]
176.2	—FX	KAKAKAKAKA [blank, blank]
176.4	—FX	BI [alarm bell]
176.4	—FX	BI [alarm bell]
176.4	—FX	BI [alarm bell]
176.4	—FX	BI [alarm bell]
176.4	—FX	BI [alarm bell]
177.1	—FX	GAN GAN GAN [bang, bang]
177.1	—FX	OKKI [gasping]
177.2	—FX	JAUJAU [wheats]
177.3	—FX	KAOCHI KAOCHI [click, click]
177.4	—FX	GI [tare]
177.5	—FX	POWVA [fuss]
178.1	—FX	GYAA [screaming]
178.1	—FX	GYAA [screaming]
178.1	—FX	CHA [click]
178.4	—FX	NUU [growing]
178.1	—FX	GYOO [screaming]
179.2	—FX	GASA [blank]
179.2	—FX	BUU [split-tail]
179.3	—FX	BURUN BURUBURN [shaking]
179.3	—FX	RAAAA [singing]
179.5	—FX	GATA [blank]
179.5	—FX	FUU [sigh]
180.1	—FX	CHI [click]
180.5	—FX	FU [post]

42.5: It's a tradition at some maid cafés to spell out the kanji for *yōsei*—which as Miwa pointed out last volume is “yo 200,” but Excel instinctively spells out the more manly *yōsoku*, meaning “effort” or “endeavor” instead.

43.1: In this chapter, Excel's glasses seem to be an on/off her face depending on the panel, but there is the impression she actually keeps taking them off and putting them back on (she holds them by the temples and not the bridge). Have you ever noticed, BTW, that few meganeke in real life wear eyeglasses with frames as big as the ones you typically see in anime and manga? Of course, that may just be a consequence of few eyes in real life being as big as those in anime and manga, but sometimes cosplayers fail to adjust for this fact and end up looking, well, a little developmentally disabled. And Excel's bass—is that Karin Kanzuki from *Street Fighter*? Hell! That's the thing these days—with a maid café, you can't really tell. It could be Rikido drawing Karin as a cutesie, or it could just be Rikido drawing a cosplayer dressed as Karin.

43.1a: I know what you're thinking. If he doesn't play video games, then how does he know she looks like Karin? Daiginjishi, my friend!

57.3: The flashback dialogue (but not the visuals) is from Vol. 9, during the brief idyll when Excel, Hyatt, and Elégale enjoyed their new apartment. Until Elégale accidentally burned it to the ground.

60.1: Miwa addressed him as *yodōsoku*, an informal way to refer to one's husband. The first kanji in the word also is the root of the verb *yōsoku*, meaning “to conceive a child,” whereas the *shoku* part is the kanji for “six.” The editor noted this because it's followed by Shioji's first name, *Gōyū*, which begins with the kanji for “five.” Whether there is any significance to all this beyond Miwa's usual inappropriate intimacy towards her son is as yet unknown. It should also be noted that the kanji in the name of Rapponnatsu II—when Shioji has referred to as his “daughter”—also begin with a “six”—*Rapponnatsu* means “six pine trees.”

64.2: Miwa used the English words *Harem* and *Harem Girl*. The term “harem” is known in Japanese and is used in similar ways; while the phrase “harem girl” in Japan can suggest what General Jack Q. Ripper would call “the physical act of love,” Miwa seems to be using it in the sense of “no men allowed,” and something non-sexual, or at least, sorta-kind-a-non-sexual.

65.3: This is almost certainly a reference to Fukuoka's branch of the net great store, but greatest store chain, Mendenka, which I thought I must have discussed before in *Obéfiste*, but the amnesic eye of Spotlight tells me otherwise. Very well: you've heard a lot about how the Akihabara district of Tokyo has become otaku central in recent years, but no fan, Japanese or otherwise, would count their visit to

27.4: Note that this is a flashback to the scene in Vol. 9, p. 53, panel 6. While the line was rendered there as “Be careful with these,” what Rapponnatsu II literally said to Excel was “Don't lose it.” Since her apparent repeating of the line now to Excel seems to suggest a deeper significance, we've changed it back to the literal meaning.

29.2: Just as a reminder, “Second-chun,” “Nishiki,” and “Rapponnatsu II” are all different names for the same robot. Unless there's something subtle going on here, and they aren't.

32.1: It's nice to see the return of Computer and the Full-Automobile.

38.1: Even I got this one, and I haven't played video games since the first Reagan administration. Which makes it kind of strange that I love *Penny Arcade*, since I don't understand 99.97% of the references. But *Penny Arcade* is really not so much about video games as it is about attitude and copious swearing.

40: Patrick Macias's blog on Japanese pop culture ([patrick-macias.blogspot.com](http://patrick-macias.blogspot.com)) is not to be missed, for he's right there on the scene in Tokyo. Recently he remarked there's a perception that the classic maid café scene made famous by Tokyo's Akihabara district is in decline. There are dark rumors of the yakuza muscling in—maid cafés are, from one point of view, only more platonic incarnations of the host clubs long a fixture of Japanese nightlife. But perhaps a more obvious change, says Macias, is that maid cafés are becoming as popular with “ordinary” people (who might go down to Akihabara these days to see the otaku the way tourists once went to Height-Ashbury to see the hippies) that their original “mostly harmless” clients, who really were there to pay for simple social interaction with a cute girl, are getting crowded out. We're starting to see maid cafés here at American anime conventions; however, and fans have already sat ones up in Canada and Brazil, so I imagine that from now on foreign otaku are going to make their own thing of them, just as we have with anime and manga in general. Patrick, by the way, is the co-author with Izumi Evers of the recent *Japanese Schoolgirl Informa: Tokyo Teen Fashion Subculture Handbook*; if you ever saw *Frosts* and wanted to know the truth behind Japanese street fashions, *Japanese Schoolgirl Informa* gives you the real, not manufactured story. *Newspavlovina* in its review noted that the book “makes the point that the most extreme and interesting Japanese fashions have primarily originated amongst social rejects and not elite stylists.”

41.5: In the original Japanese, the name of the establishment is “Maid Café Jigoku-utsu,” *jigoku* meaning “Hell” and *utsu* meaning, among various things, “sog.” Whether this is meant as a reference to a certain Kaito Hirane manga that runs neighbor to *Excel Saga* in *Young King Ours* is left to reader speculation.

# oubliette

## Your *Excel Saga* bonus section!

Shouji, who overheard her confess her feelings for Iwata in Vol. 11, Mission 3.

76.3-77.1, I: Despite the fact it's now worth less than the Canadian Loonie—hadn't Canadian, we take our paper money pretty seriously here in the United States, and they've had the same—Wait, let's just stop right there a minute and point something out. Check the back of *Excel Saga* Vol. 14, and it says "99.99 USA/\$1.99 CAN." Vol. 11, released just three years ago, went for \$14.50 CAN. Go look at any manga graphic novel or comic book from the 1980s on, and you'll find Canadians had to pay more. But as of September 2007, when I should have turned this text in, and in October 2007, when I actually did, Canadians are now paying less—the first time this has ever been true in the entire history of the manga industry in North America. What number will come after that "99.99 USA" on Vol. 17 when this hits the stores in March? No man can say!

76.3-77.1, II: What I was trying to say in the preceding paragraph was that our paper money has had the same seven people on it since the 1920s: George Washington (\$1.00), Thomas Jefferson (\$2.00), Abraham Lincoln (\$5.00), Alexander Hamilton (\$10.00), Andrew Jackson (\$20.00), Ulysses S. Grant (\$50.00), and Benjamin Franklin (\$100.00). Five of seven people were U.S. presidents—hence the term "dead presidents" for money. Another thing that sets U.S. money apart is that it never "expires"—although the exact design may change over the decades, old bills always retain their face value in law (this is true of postage stamps as well in the U.S.). This isn't the case in European nations, or in Japan, which has had five different series of paper money just since the Second World War. In 76.3 we see—dressed as traditional (i.e., *Craméröö*) high school thugs—the current faces on the Japanese 1000 and 5000 yen bills. On the right is Hideyo Noguchi, the bacteriologist who in 1913 discovered the infectious agent responsible for syphilis, and on the left is Ichijo Higuchi, the author of *Takakurabe* (if you have read it, Egao should be ashamed of herself) who died at 24 of tuberculosis. Again, Americans are pretty conservative when it comes to our paper money—it's hard to imagine taking one of our Founding Fathers off a note to replace them with a scientist or author. In 77.1 we see the two people who used to be on the 1000 and 5000 yen bills: on the left, the first prime minister of modern Japan, Mikiyoshi Ito, and on the right, the founder of Japan as a centralized nation, Prince Shotoku; each of them has the kanji for "former" on the collars. Standing between the two of them, and also the guy in 76.4 who Hideyo Noguchi is lifting up from the ground (at sunset, after a fight, in the best 1970s high school thug manga fashion), is the man who's lasted the longest on Japanese money—Yukichi Fukuzawa, on the 10,000 yen note since 1864. Fukuzawa, an educator, diplomat, and political theorist, played a role in the founding of modern Japan comparable to that of Benjamin Franklin (who was also a scientist—but don't tell anybody! in America, it is therefore fitting that the 10,000 yen note is the closest in

the city complete without going a few stops down the JR East's Chuo line to Nakano—the district that since 1987 has been the home store of Mandarake. "Mandarake" formed its name from manga and dōjinshi, a suffix meaning "filled with," and store began simply by selling used manga; surprisingly, it is said that no one had thought to specialize in this before, and that the founder got his initial stock by driving up and down the length of Japan in a truck, going to dozens of used bookstores and buying whatever manga they had. Now 20 years later the Mandarake in Nakano has expanded to 22 sections on three stories, carrying new and used manga, dōjinshi, anime DVDs, LDs, VHS tapes (some things are still only available on videotape!) and even from film, soundtrack CDs, LPs and cassettes, artbooks, toys, models, celos, magazines, and stuff you've never heard of, but will be glad you found. If you've ever been frustrated at an inability to find older stuff at an anime convention dealer's room, Mandarake is your place. Other reasons to go: many bargains abound, and they're more than willing to help a foreign fan—they have people on staff who speak English, Spanish, and French! Furthermore, Mandarake's home store is itself inside the Nakano Broadway building, an old-school indoor Asian mall full of funky little establishments, including Taco Ché, one of the world's hippest bookstores (check out their postcards and T-shirts as well); I'm going on and on about the Nakano store (and I could go on more ^\_^) simply because a foreigner is far more likely to visit Tokyo than Fukuoka. But if you do get down to the city of F., you won't be disappointed, as there is a mighty four-story Mandarake downtown. Wait, what about the reference? It's to the karaoke stage in the store, where staff can play and sing anime and video game themes to entertain the shoppers.

66.5: The building whose light bulbs they have to replace is the aptly named Fukuoka Tower, which you may have seen glimpsed at other times in *Excel Saga*. For comparison, it's about the same height as London's One Canada Square building, 191 Peachtree Tower in Atlanta, or the Washington Mutual Tower in Seattle. Surprisingly perhaps (because we often have this cyberpunk image of Japan), building space is so limited, Japanese skyscrapers are not among the world's tallest: the Taipei 101 building in Taiwan, at 509 meters, is more than twice the height of Fukuoka Tower. One might think that it's due to earthquake or typhoon concerns, but the Taipei 101 was built with similar challenges in mind. Is the nation that gave us *Akira* and inspired *Blade Runner* letting us down? To be fair to Fukuoka Tower's modest 234 meters, if you jumped off it, you'd find that whether 234 or 509, the results are pretty much the same. The English-language website of Fukuoka Tower is at [fukuokatower.co.jp/english/english.html](http://fukuokatower.co.jp/english/english.html).

74.3: The translator notes that the stress Matsuya puts on "he's my colleague, after all" in the original Japanese makes it patently obvious that she's trying to hide her affection for him—the prevalence is, of course, especially pointless before

111–122. Unlike as is often the case with flashbacks in *Excel Saga*, this sequence does not simply reprint scenes from previous volumes (as in 95.1), but redraws them. Note the dialogue appears to be a mix of things we've heard before, and things we haven't.

124.3: Of course, even though the Excel we've seen for the first 15 volumes—the one Teriba has forgotten she was—is the one we've grown to know and love, that isn't necessarily who this person "really" is—in fact, there have been any number of hints and suggestions that she had an unremembered previous life before she was ever "Excel." I get the feeling that whatever life Teriba goes back to, it will never be the same as before. We must remember it's her *sega*, however.

134–135: The varying expressions on their faces—Matsuya turning away in disgust, Sumiyoshi in fear—dismay starting down on Iwata, Watanabe's dissolute grin—make this possibly Vol. 17's finest moment.

149A–5: The headlines in panel 4 say "Scandal" and "Unaccounted Expenditures," whereas the headlines in panel 5 say "Bribery," "Shady Accounting," "Tax Evasion," and "Corrupt Public Servant".

151.1: He actually called it *Doggerel* for short in the original Japanese, which does indeed make Kabapu sound like a mock and a player. By the way, do you know the old guy in *The Drivin's American Voices* segment? Personally, I think that's kind of what Dr. Kabapu would look like in real life.

165.3: This is, of course, interesting because of the extreme distaste for Shieuji that Ms. Hemuchi has voiced in the past. Of course, she also went to him in Vol. 15 to evaluate the ILL information system for city adoption—a decision that proved disastrous for Kabapu. In truth Momochi (whom, we should remind you is, just like Kabapu, named for a feature of the 1989 Fukuoka Asia-Pacific Expo) has always been one of the most mysterious characters in *Excel Saga*, but her role as Kabapu's level-headed and loyal assistant has drawn attention away from the fact.

173.4: Iwata is taking time out at this crucial moment to enjoy a delicious stick of Uonaka-style *mentaiko*—pressed, marinated roe from pollack fish—a snack that is as Fukuokan as, well, *Excel Saga* (it is a stereotypical gift to bring back if you've visited the city).

173.6: Note that the sound of the sneeze in Japanese is not an "ah-choo!" but an "i-kishi!" (pronounced ee-knee-shi).

174.1: Self-destruct sequences are an art form in of themselves. From a practical as well as aesthetic standpoint, you would think they should be difficult to activate, involving a lot of miscellaneous key-turming, knob-twisting, code-punching, and button-pushing, but easy to deactivate, if,

value to the US \$100 bill, and just as in America we say it's all about the Benjamins, in Japan there's the saying *otoko wa yappari Yukichi da ne* ("when it comes to guys, it's all about the Yukichis"). The 2000 yen bill isn't actually represented in this scene because, unlike all the other yen notes, it has no person on it, but rather Ohinawa's iconic *Shuri Gata*. Appropriately enough, this bill was introduced in 2000 on the occasion of the G-8 summit in Okinawa that year. There had never been a yen bill in that denomination before, and the 2000 yen bill is perceived as not having really caught on; in that respect it's like the American \$2.00 bill, even if it's worth much more.

76.3–77.1, III: Note that technically "the clap" refers to gonorrhoea rather than syphilis. Since this is a T+ title, this information is for our foreign readers only: young Americans are instructed to put their hands over their eyes, and think about how to spell the word "abstinence."

94.1: This, of course (deep breath) is the gold ingot Egala claimed in Vol. 11 to have obtained from a pirate treasure hoard on a mysterious island. As seen in the flashback on the next page, when Watanabe found out that Hyatt (or "Miss Ayasegi," as he knows her) was trying to work off a ten million yen debt incurred by a junior colleague (i.e., Egala, although Watanabe doesn't know any of the details), he became determined to earn, beg, borrow, or steal (with a sharp emphasis on the latter three) enough money to help her repay it, under the lust-crazed and entirely false impression she would turn to prostitution otherwise. When called upon the carpet by Dr. Kabapu to explain himself, the Doctor was so moved by Watanabe's "foolish love" that he promptly ordered ten million yen be deposited into "Miss Ayasegi's" bank account, allowing Watanabe to repay him through the automatic deduction of most of his paycheck. Meanwhile, Egala, whose loss of the ten million yen (as a drunken tip left at a restaurant) began the whole drama in the first place, had gone on her own incredible voyage of adventure in an attempt to make back what were originally funds entrusted to them by Lord il Palazzo, yielding the aforementioned ingot. Hyatt had the idea to use the pirate treasure to repay Watanabe, and began to explain the notion to him during a romantic boat outing, but their conversation was, ironically, cut short by pirates (*lets breath out again*).

94.1a: As further evidence of my ignorance of video games, if you go back to Vol. 11's "Doubtless," you'll notice I completely missed the *Phoenix Wright: Ace Attorney* reference Egala made on page 4, panel 5.

98.2: In the original Japanese, Excel/Teriba wrote a past-tense verb ending, but we couldn't see enough of the word to tell which verb it was.

99.4: Likewise, the magazines' names can't really be made out, except for the fact one is a weekly, and another is a monthly.

# OUBLIETTE

## Your *Excel Saga* bonus section!



with a few seconds remaining, the situation turns out to be, you know, not as bad as all that. Probably the best self-destruct sequence in film is in the 1971 movie version of Michael Crichton's *The Andromeda Strain* (which, BTW, was an influence on Episode 13 of *New Genesis Evangelion*) in which the Wildfire underground base in Nevada, designed to research possible disease organisms brought back by space probes, is equipped with a nuclear bomb to vaporize the facility in the event of a containment breach. Only one member of the research team is authorized to stop the self-destruct countdown, based on a psychological theory that says (much to his surprise) that he's most likely to make the "correct" decision as to whether it should be stopped! *The Andromeda Strain* was Michael Crichton's first success, written while he was still in medical school, and is generally accurate and realistic—one of the best depictions ever of the dangers not of mad scientists, but calm and clinical scientists working steadily away for a mad system. It's definitely worth checking out on DVD. Warning: unlike in *Evangelion*, none of the scientists are mischievous blonde in lab coats. I'm not saying I'm happy about it.

100.5: These painted lips on the pop-up window are a little suspicious.

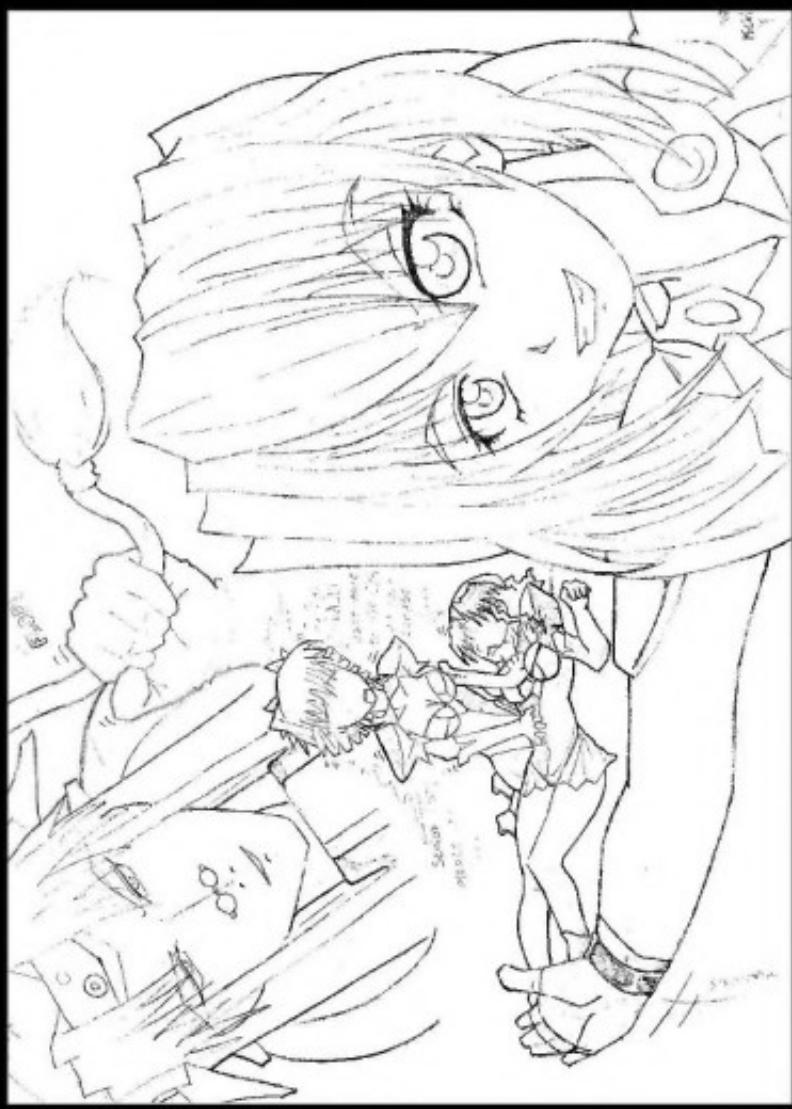
101: We see here yet another reference to *Fatal Frame*, a game series of which Rikido Koshi is evidently quite fond. The viewfinder, both in the original Japanese and English versions of the game, bears the legend "SHADOW OBSCURE" at the bottom, an apparent reference to the "camera obscura," the name given to *Fatal Frame*'s occult camera. In real life, a camera obscura is a kind of optical projection device used as a drawing aid by which—depending on the specific film and the soul of the user—ghosts may be caught inside, and their spirits exercised.

101.5: Until next time, Danish reader Nicki Johansen helps to assuage the pain of the wait with three pieces of fan art, which we will attempt to reproduce on the next few pages in the new "legible" size! Meage tak, Nicki!



**oubliette**  
Your *Excel Saga* bonus section!





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